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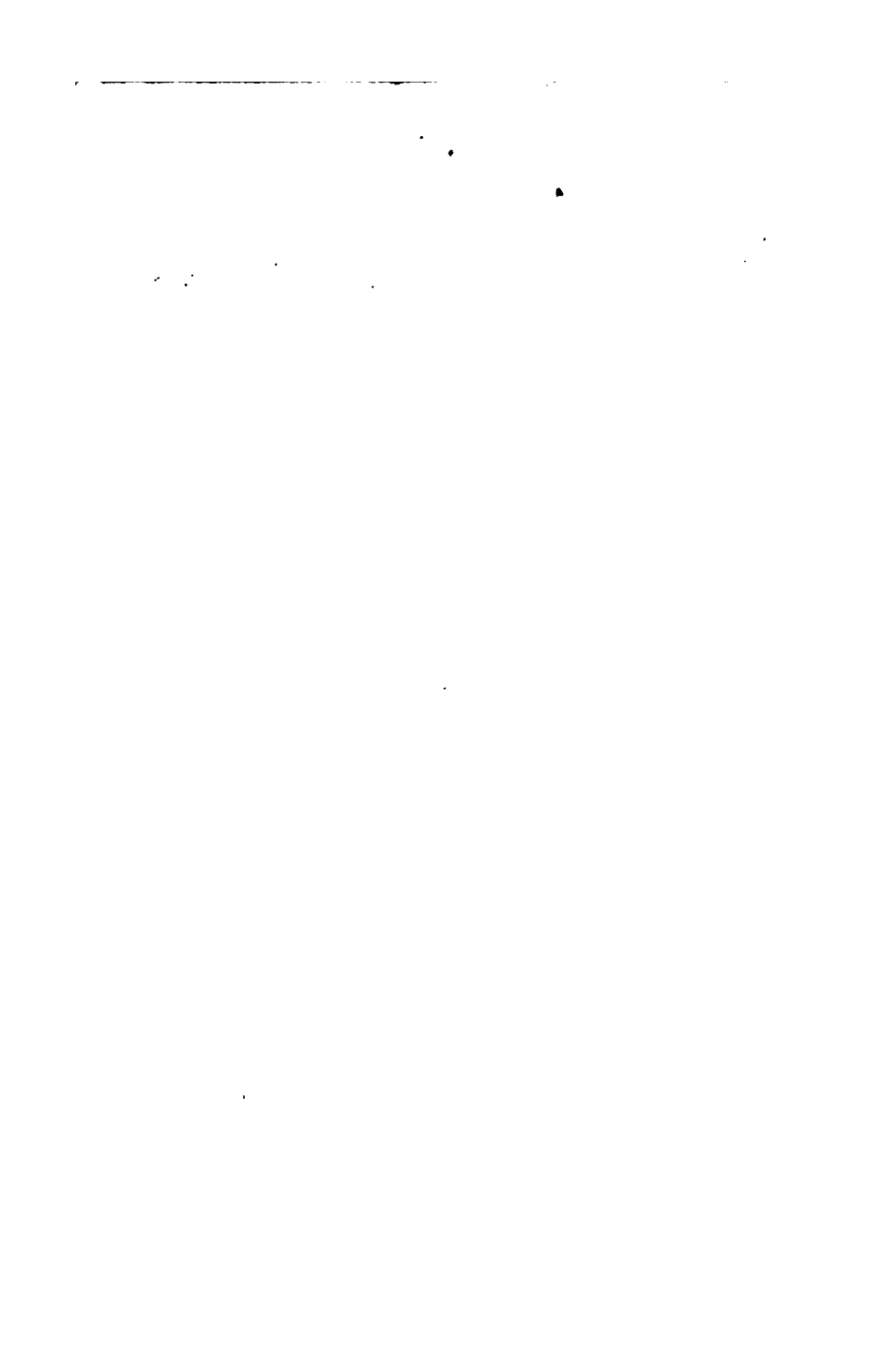
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## PREFACE.

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THE power of giving sounds to thought, and of expressing all that the mind can conceive by combinations of intelligible tones addressed to the ear, is one of the most marvellous faculties, and at the same time one of the greatest privileges of our nature. And closely connected with this, as one of the most valuable of human discoveries, is the art of representing these thoughts to the eye by legible characters. By the former we are rendered capable of social intercourse, of receiving and conveying ideas, of enjoying the endearments of friendship and the communications of wisdom. By the latter we converse where the ear is far out of the reach of sound, and transmit our thoughts to the remotest parts of the earth; we treasure up what might otherwise escape our memories, become acquainted with the transactions of former ages and distant countries, with all the learning of the ancients and improvements of the moderns; and can read the laws which the Great Creator of the Universe has given for the government of our passions and the regulation of our conduct.

It has been observed, that language is to the mind what painting and sculpture are to the sight. However, the difference in favour of the former is very considerable. The most finished pieces of imagery are at best but dull and un-affecting, when compared with the energy of words. By such masterly productions of art we have indeed the object presented before us, but language can set it in all varieties

of view, under every combination of circumstances. The utility of language, therefore, will always entitle it to a considerable share of attention in civilised communities, and to an important place in all systems of education.

In introducing the present work to the notice of our readers, we deem it advisable to make special allusion to the circumstances of its publication. It was the Author's original intention to combine it in one volume with a smaller work, published during the past year under the title of a 'Companion to English Grammar,' which, being distinct from this, yet closely related to it in subject,\* was to have formed the Second Part. This will account for the occasional references made in these pages to the companion volume. The two, conjointly, form what the Author has striven to make a Complete Manual of English Grammar and Language, specially adapted to the requirements of pupils preparing for Government Examinations.

The treatise here submitted to the public is not the result of untried speculation, but of long experience. For nearly twenty years, the Author has been engaged in teaching the English language, and during the last fourteen years he has been accustomed to preparing pupils for Government Examinations. In the preparation of this volume, the author has kept in view the questions set on grammar and language at the Annual Government Examinations, and his object is to produce a work which, in a concise form, will contain suitable information to answer such questions. Among the numerous publications already in existence, the Author sought in vain for a work of this description: he has therefore attempted to supply the deficiency by the work now offered to the public, and for this purpose has consulted and compared most of the grammatical treatises already published, of which a chronological list is given in one of the introductory chapters.

\* The 'Companion to English Grammar' embraces the Analysis of Sentences, Paraphrasing, Higher Order of Parsing, Punctuation, Composition or Style, Figurative Language, &c.

Grammatical rules, strictly speaking, give but little occasion for dispute, most grammars, in this respect, being substantially reprints of each other. Considerable diversity, however, prevails with regard to classification and nomenclature. We have taken note of this diversity; points of difficulty are dwelt upon largely, and the differences of grammarians on disputed points are set forth fully in the notes and remarks. Quotations are sometimes adduced on both sides from authors of repute, our wish being to make our readers acquainted with the grammars of others, as well as with that which we may venture to call our own.

An attentive reader will notice several valuable features not common in works of this kind. We invite special attention to our introductory historical sketch of the language from the time of the Saxons to the present age, which we have illustrated by specimens in every stage of its history. We also call attention to the synopsis of the principal writers of English literature, with the chief works of each, arranged under the respective reigns and periods to which they belong. For the importance of such an arrangement we need only refer to the Government Questions at the end. Our space demanded brevity, but sufficient, we hope, is given to excite the interest of our readers in a subject of such utility, and to invite them to a more extensive research.

Appended to the different chapters are Questions for Examination, which are recapitulations in an interrogatory form of the rules previously inculcated. These will prove eminently serviceable both to teachers and to students. They will furnish the former, at one glance, with all the principal questions on any given part; while to the latter they will form, on all occasions, a convenient exercise for the memory.

At the end of the work will be found a collection of General Questions and Exercises, selected from the Government Examination papers during the last ten or twelve years. These exercises will be found particularly useful to advanced students. On perusing them it will be seen that a person may be well acquainted with several of the

grammars in general use, nay more, may know them perfectly, and yet be unable to answer many of the questions, and possibly at an examination receive bad marks for his grammar. Not that the questions are unreasonably difficult, as some persons have imagined, but rather because the existing text-books on this subject do not contain suitable information to enable the student to answer them.

With regard to the title, it may perhaps be well to observe, that as the work exhibits the various systems enunciated by different grammarians, and contains a chronological list of upwards of two hundred and fifty works on English Grammar, with quotations from nearly every English grammar of repute, a more appropriate title could not be given than that which has been selected—a '*Grammar of English Grammars.*'

J. L.

LONDON: March 1863.

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# GRAMMAR OF ENGLISH GRAMMARS.

## INTRODUCTION.

### I. THE VARIOUS STAGES AND PRINCIPAL WRITERS OF ENGLISH LITERATURE.

MAN can make known his thoughts to his fellow-man by means of certain articulate sounds called speech, or by means of written characters called letters; hence language is either spoken or written.

The English language is chiefly of Saxon origin, but it differs in many important points from the language spoken in the island a thousand years ago under the Saxon dynasty.

The great changes in the language were not made suddenly at any one particular time and place—they are the work of centuries; and in arriving at its present state of perfection, the language passed through various stages, each marked by a particular name and period, and adorned by eminent writers.

The successive stages through which the language has passed since the time of the Anglo-Saxons, the periods of each stage, and the principal writers of each period, are exhibited at one view in the following tabular form:—

STAGES	PERIODS OF EACH STAGE	PRINCIPAL WRITERS
Anglo-Saxon . .	From Heptarchy to Conquest	Bedfride, Caedmon, Bede, Alfred, Aelfric.
Semi-Saxon . . .	From Conquest to Edward I.	Layamon, Robert of Glo'ster, Robert Manning.
Early English . .	From Edw. I. to Richard II.	Sir J. Mandeville, Trevisa, Wickliffe, Langland, Chaucer, Gower.
Middle English . .	From Rich. II. to Elizabeth	Caxton, Sir T. More, Tindall, Coverdale, Cranmer, Earl of Surrey, Sackville.
Modern English .	From Elizabeth to Victoria	Sidney, Spenser, Shakspeare, Raleigh, Bacon, Jonson, Milton, Dryden, &c.

*A Synopsis of the principal Writers of English Literature, with the chief Works of each, arranged under the respective Reigns and Periods to which they belong.*

PERIODS	WRITERS	REIGNS	PRINCIPAL WORKS, REMARKS, ETC.
ANGLO-SAXON	<b>Eadfride</b> Flourished towards end of 7th century	HEPTARCHY	Eadfride, bishop of Holy Isle, was one of the earliest writers in Saxon literature. His principal work was a Gloss or comment on the Evangelists, said to be the oldest Saxon writing extant of any considerable merit.
	<b>Cædmon</b> Flourished about A.D. 680	"	An ancient Saxon monk, to whom is attributed a 'Metrical Paraphrase' of certain parts of Scripture, besides many hymns and devotional poems. Of this author Bede says, 'Never did Cædmon compose an idle verse.'
	<b>Bede</b> Born 672; Died 735	"	A learned monk, born at Wearmouth, author of a Translation of the Gospels and Psalms into Saxon. He also wrote an Ecclesiastical History of Britain in Latin, commencing at the invasion of Julius Cæsar, and ending A.D. 723.
	<b>Alfred</b> Born 848; Died 901	ALFRED	An illustrious king, and such a lover of learning that no unlearned person bore office in his reign. Author of a 'Code of Laws,' and a 'Commentary of his own Actions.' He also translated the Psalms and Bede's History into Saxon, with various other works.
	<b>Aelfric</b> Died A.D. 1005	ETHELRED II.	Archbishop of Canterbury, and one of the most learned men of his day. He translated a great number of Homilies from the Latin into the Saxon language. He has also left a kind of episcopal charge in 37 canons, commonly called 'Aelfric's Canons.'
SEMI-SAXON	<b>Weyman</b> Flour. about A.D. 1180	HENRY II.	A priest of Ernley upon Severn; his principal work is a translation of Wace's French 'Brut.' In this author's writings there is all the appearance of a language thrown into confusion, and struggling to adapt itself to the new state of things. It is truly neither Saxon nor English.
	<b>Robert of Glo'ster</b> Flour. about A.D. 1260	HENRY III.	The oldest of our English poets, author of a 'Metrical Chronicle,' a narrative of British and English affairs in rhyme. His language is a kind of intermediate diction, neither Saxon nor English, further obscured by the Western dialect in which he was educated.
	<b>Robert Manning</b> Flour. about A.D. 1300	EDWARD I.	Sometimes called Robert de Brunne. A learned monk, author of some 'Rhyming Translations from the French.' His writings exhibit the language in a considerably more advanced state than that of the monk of Glo'ster.

PERIODS	WRITERS	REIGNS	PRINCIPAL WORKS, REMARKS, ETC.
EARLY ENGLISH	<b>Sir John Mandeville</b> Born about 1300; Died 1372	EDWARD III.	Our oldest English prose author. He spent thirty-four years in visiting various countries, and, after his return, wrote his principal work, 'An Account of his own Travels.'
	<b>Robert Langland</b> Flourished 1360	"	A secular priest, educated at Oxford, supposed to be the author of the celebrated poems entitled 'Visions of William concerning Piers Plowman.'
	<b>John Wicliffe</b> Born 1324; Died 1384	"	Styled the 'Morning Star of the Reformation.' His writings are chiefly on religious subjects; his principal work is a 'Translation of the entire Bible into English.'
	<b>John De Trevisa</b> Flourished 1385	RICHARD II.	Vicar of Berkeley, and author of several pieces in early English. His principal work is a translation of 'Higden's Polychronicon' into English.
	<b>Geoffrey Chaucer</b> Born 1328; Died 1400	"	Styled the 'Father of English Poetry.' His writings are voluminous; author of the 'Canterbury Tales,' the 'House of Fame,' the 'Court of Love,' and other works.
MIDDLE ENGLISH	<b>John Gower</b> Born about 1326; Died 1402	"	An English lawyer and poet cotemporary with Chaucer, and generally styled 'Moral Gower.' His principal work is entitled the 'Confessio Amantis.'
	<b>John Lydgate</b> Flourished 1430	HENRY VI.	An Augustine monk of St. Edmund's Bury, whose poetical compositions are numerous. His principal works are 'The Fall of Princes,' the 'Siege of Thebes,' the 'Destruction of Troy,' and the 'Dance of Death.'
	<b>Sir John Fortescue</b> Flourished 1470	EDWARD IV.	An English judge and prose writer of eminence, both in Latin and in English. His principal English work is entitled 'The Difference between an Absolute and Limited Monarchy.'
	<b>William Caxton</b> Born 1410; Died 1491	"	The first English Printer, author of several of the books which he printed, and the reviser of many others. The first book printed in England was on 'The Game of Chess.'
	<b>Sir Thomas More</b> Born 1480; Died 1535	HENRY VIII.	A polished writer and refiner of the English language. His writings are chiefly on polite literature. Author of a 'Dialogue concerning Heresies.' He was beheaded for denying the king's supremacy.
	<b>William Tindall</b> Born about 1500; Died 1536	"	A most zealous English Reformer, author of a 'Translation of the Scriptures into English.' He was afterwards apprehended as a heretic, and burnt at Antwerp. King Henry aided in his persecution.*

\* It is worthy of remark, that, in the same year in which Tindall was put to death

PERIODS	WRITERS	REIGNS	PRINCIPAL WORKS, REMARKS, ETC.
MIDDLE ENGLISH—continued	<b>Willes Cokerdale</b> Born 1487; Died 1567	HENRY VIII.	An English prelate, chiefly engaged in the translation of the Bible into the English language. The edition of 1535 goes under his name, though commenced by Tindall.
	<b>Thomas Howard</b> Born 1516; Died 1547	"	A charming and agreeable poet, author of a 'Book of Poems.' To this writer, it is said, we owe the introduction of 'Blank Verse' into our language. He was beheaded in Henry's reign.
	<b>Thomas Cranmer</b> Born 1489; Died 1556	EDWARD VI.	One of the leading English Reformers, and principal framer of the Liturgy, Prayer-book, and Articles of the Church of England. He suffered martyrdom in Mary's reign.
	<b>Thomas Wilson</b> Flourished 1553	"	A fellow of King's College, Cambridge, celebrated for the politeness of his style and the extent of his knowledge. Author of a 'System of Rhetoric and of Logic,' considered to be the first critical work of the kind.
	<b>Roger Ascham</b> Born 1515; Died 1568	"	An instructive writer, and classical tutor to Lady Elizabeth. He may be considered the first who wrote on education in our language. His most esteemed work is entitled the 'Schoolmaster.'
	<b>Thomas Sackville</b> Born 1536; Died 1608	MARY	A celebrated poet and eminent statesman, author of the 'Induction,' and some portions of the 'Mirror for Magistrates;' also of the tragedy of 'Gorboduc,' acted before Queen Elizabeth.
MODERN ENGLISH	<b>Sir Philip Sidney</b> Born 1554; Died 1586	ELIZABETH	An illustrious writer, both in prose and poetry. Author of the 'Arcadia,' 'Astrophel and Stella,' the 'Defence of Poesy,' &c. His style is elegant, always flexible, harmonious, and luminous.
	<b>John Fox</b> Born 1517; Died 1587	"	An English divine, author of 'Acts and Monuments of the Church,' better known by the name of 'Fox's Book of Martyrs.' His other works are inconsiderable.
	<b>Edmund Spenser</b> Born 1553; Died 1598	"	An eminent poet, author of the 'Faery Queen,' the most considerable allegorical poem in our language. Also of the 'Shepherd's Calendar,' 'Visions of Petrarch,' and other works.
	<b>Richard Hooker</b> Born 1553; Died 1600	"	A great theological writer, author of 'Laws of Ecclesiastical Polity,' in eight books, which King Charles afterwards recommended for the reading of his children.

a copy of the Bible begun by him but finished by Coverdale, was ordered to be placed in every church in England.

PERIOD	WRITERS	REIGNS	PRINCIPAL WORKS, REMARKS, ETC.
MODERN ENGLISH—continued	<b>William Shakspeare</b> Born 1564; Died 1616	ELIZABETH	A famous poet who excelled both in tragedy and comedy. He wrote numerous plays and dramas, and is styled the 'Father of English Drama.' Author of 'Hamlet,' 'Othello,' 'Merry Wives of Windsor,' &c.
	<b>Creville, Lord Brooke</b> Born 1554; Died 1628	"	An ingenious writer, both in prose and poetry. His writings consist chiefly of certain elegant poems and miscellanies, and a short memoir of Sir Philip Sidney. He was stabbed by his servant.
	<b>Sir Walter Raleigh</b> Born 1552; Died 1618	JAMES I.*	A famous historian, statesman, and traveller. His greatest performance was the 'History of the World,' which he wrote in prison. He was afterwards beheaded.
	<b>Lord Bacon</b> Born 1561; Died 1626	"	Styled the 'Father of Experimental Philosophy.' Author of 'The Advancement and Proficiency of Learning,' for which he was made Solicitor-General. He wrote several other works.
	<b>Sir Edw. Coke</b> Born 1550; Died 1634	"	An eminent lawyer, author of several law pieces and reports. His 'Institutes of the Laws of England' are invaluable.
	<b>Ben Jonson</b> Born 1574; Died 1637	"	A truly comic poet, author of several plays; as, 'Every Man in his Humour,' the 'Silent Woman,' the 'Fox,' and a pastoral entitled 'The Sad Shepherd.'
	<b>Francis Beaumont</b> Born 1585; Died 1616	"	A dramatic poet who wrote several plays in conjunction with Fletcher. Author of the 'Masque of the Inner Temple,' 'Gray's Inn,' and other works.
	<b>John Fletcher</b> Born 1576; Died 1625	"	A dramatic poet, author of a comedy, 'The Wild Goose Chase,' but his principal piece is a dramatic pastoral entitled 'The Faithful Shepherdess.'
	<b>Philip Massinger</b> Born 1584; Died 1639	"	A dramatic writer, author of numerous pieces. Among his productions are the 'New Way to pay Old Debts,' the 'City Madam,' and the 'Virgin Martyr.'
	<b>Sir John Suckling</b> Born 1608; Died 1641	CHARLES I.	Author of a collection of poems and plays. His famous ballad of the 'Wedding' is the perfection of gaiety. His poems are all short. His sentiments are sometimes too voluptuous.
	<b>Joseph Hall</b> Born 1574; Died 1636	"	An eminent divine and man of great wit and learning. His principal work is his 'Meditations.' His writings have gained him the appellation of the 'English Seneca.'

\* Our present translation of the Bible belongs to the literature of this reign. Some of the leading translators were—Dr. Andrews, Dr. Lively, Dr. Harding, and Dr. Smith.

PERIOD	WRITERS	REGIONS	PRINCIPAL WORKS, REMARKS, ETC.
MODERN ENGLISH—continued	<b>James Shirley</b> Born 1594; Died 1656	CHARLES I.	A dramatic writer and poet of eminence. About forty of his pieces have come down to us. He is said to be one of the last writers of the old drama.
	<b>Jeremy Taylor</b> Born 1613; Died 1667	"	An eminent divine, unrivalled among the masters of eloquence, the Spenser of our prose writers. Author of 'Holy Living and Dying,' and numerous other works.
	<b>Dr. Thomas Fuller</b> Born 1608; Died 1661	COMMON-WEALTH.	A theological writer who produced a considerable number of literary works. Author of the 'Holy State,' a 'Church History of Britain,' and the 'Worthies of England.'
	<b>John Milton</b> Born 1608; Died 1674	"	One of the most illustrious poets or writers of the English language. Author of 'Paradise Lost,' and 'Regained,' and several other works, among which are those entitled 'Comus,' 'Arcades,' and 'Lycidas.'
	<b>Abraham Cowley</b> Born 1618; Died 1667	"	A poet cotemporary with Milton. Author of 'Poetic Blossoms,' 'Love's Riddle,' the 'Cutler of Coleman Street,' and a Discourse on the Government of Cromwell.
	<b>Edward Hyde</b> Born 1608; Died 1674	CHARLES II.	A great historian, author of the 'History of the Rebellion and Civil Wars.' His style cannot be recommended for correctness; yet he is never unintelligible or obscure.
	<b>Samuel Butler</b> Born 1612; Died 1680	"	A celebrated poet, author of the poem entitled 'Hudibras,' which abounds in wit and learning; and from its measure comes the term 'Hudibrastic verse.'
	<b>John Pearson</b> Born 1612; Died 1686	"	An eminent divine, principally known by his valuable Exposition on the Creed. Author also of a defence of the 'Epistles of Ignatius,' and other learned works.
	<b>Edmund Waller</b> Born 1605; Died 1687	"	A courtly and amatory poet, author of a 'Panegyric on Cromwell,' and another on the 'Restoration of King Charles.' His poems are easy, smooth, and generally elegant.
	<b>Dr. Ralph Cudworth</b> Born 1617; Died 1688	"	A learned divine, author of the famous work entitled 'The True Intellectual System of the Universe.' Also of a treatise on 'Eternal and Immutable Morality.' The first work overthrows Atheism.
	<b>John Dryden</b> Born 1631; Died 1700	"	An illustrious poet, author of 'Alexander's Feast,' a 'Book of Fables,' an 'Elegy on the Death of Cromwell,' 'Astrea Redux,' a translation of Virgil, and several other productions.

PERIOD	WRITERS	REIGNS	PRINCIPAL WORKS, REMARKS, ETC.
MODERN ENGLISH—continued	<b>Robert Boyle</b> Born 1627; Died 1691	CHARLES II.	A most distinguished philosopher and chemist, author of numerous philosophical writings, and several works on theology. His 'Considerations on the Usefulness of Experimental Philosophy' is a valuable work.
	<b>John Tillotson</b> Born 1630; Died 1694	"	A distinguished theological writer, the author of a 'Collection of Sermons,' which long continued to be the most generally esteemed collection in the language.
	<b>John Locke</b> Born 1632; Died 1704	WILLIAM III.	A celebrated philosopher, author of an 'Essay on the Human Understanding,' 'Letters on Toleration,' a 'Treatise on Civil Government,' and 'Thoughts concerning Education.'
	<b>Sir Isaac Newton</b> Born 1642; Died 1726	"	One of the most celebrated philosophers and mathematicians that ever lived. The discoverer of the Binomial Theorem. Author of a 'Treatise on Optics,' a 'Treatise on Natural Philosophy,' and other works.
	<b>Dr. Gilbert Burnet</b> Born 1643; Died 1715	"	A celebrated divine, author of a 'History of the Reformation,' a 'History of his own Time,' an 'Exposition of the Thirty-nine Articles of Religion,' and several other works.
	<b>Dr. Robert South</b> Born 1633; Died 1716	"	A theological writer of great parts and learning, reputed as the wittiest of English divines. The author of a large 'Collection of Sermons,' much celebrated at the time, and still retaining a portion of their renown.
	<b>Joseph Addison</b> Born 1672; Died 1719	ANNE	An eminent writer both in prose and poetry, and chief contributor to the Spectator. Author of 'Travels in Italy,' the 'Campaign,' the tragedy of 'Cato,' and a 'Defence of the Christian Religion.'
	<b>Sir Richard Steele</b> Born 1671; Died 1729	"	The principal writer in the Tatler and the Guardian. Author of 'The Christian Hero,' the comedy of the 'Funeral,' the 'Tender Husband,' the 'Conscious Lovers,' and other works.
	<b>Matthew Prior</b> Born 1664; Died 1721	"	An eminent poet and statesman, author of the poem of 'Solomon,' 'Henry and Emma,' the 'English Padlock,' &c. His works consist of odes, songs, epistles, epigrams, and tales.
	<b>Jonathan Swift</b> Born 1667; Died 1745	"	A miscellaneous writer, author of Poems, Letters, Sermons, Political Treatises, the Tale of a Tub, Gulliver's Travels, and a 'History of the Four last Years of Queen Anne.'



PERIOD	WRITERS	REIGNS	PRINCIPAL WORKS, REMARKS, ETC.
MODERN ENGLISH—continued	<b>Carl of Shaftesbury</b> Born 1671; Died 1713	ANNE	An eminent prose writer, whose proper name was Anthony Ashley Cooper. A collection of his works is published under the general title of 'Characteristics of Men, Manners, Opinions, and Times.'
	<b>Thomas Barnell</b> Born 1679; Died 1718	"	A learned divine and ingenious poet. Author of several papers in the Spectator and Guardian. Of his poems the most admired are his 'Hermit,' and his 'Nightpiece on Death.'
	<b>Alexander Pope</b> Born 1688; Died 1744	"	A celebrated poet, author of an 'Essay on Man,' an 'Essay on Criticism,' an 'Ode on Solitude,' 'Windsor Forest,' the 'Rape of the Lock,' 'Temple of Fame,' and other works.
	<b>Samuel Garth</b> Died 1718	"	An English poet and physician, author of the poem entitled the 'Dispensary,' and several others. His poems are of the middling class.
	<b>Daniel Defoe</b> Born 1660; Died 1731	GEORGE I.	An English novelist, author of the 'True-born Englishman,' 'The shortest way with the Dissenters,' the 'Family Instructor,' and the Romance of 'Robinson Crusoe.'
	<b>Dr. Samuel Clarke</b> Born 1675; Died 1729	"	A learned divine, author of a 'Paraphrase on the Gospels,' a discussion on the 'Immortality of the Soul,' another on the 'Doctrine of the Trinity,' ten 'Volumes of Sermons,' and several other works.
	<b>Thomas Tickell</b> Born 1686; Died 1740	"	An English poet, and one of the writers of the Spectator. His ballad of 'Colin and Lucy' has been called the prettiest in the world. Author of an 'Elegy on Addison.'
	<b>John Gay</b> Born 1688; Died 1732	"	An English poet, author of 'Rural Sports,' 'Trivia, or the Art of walking the Streets of London,' the 'Shepherd's Week,' the 'Captive,' the 'Beggars' Opera,' a collection of Poems, and some ballads.
	<b>Dr. Isaac Watts</b> Born 1674; Died 1748	GEORGE II.	A poet, mathematician, and dissenting divine, of uncommon genius and celebrity. Author of a work on 'Logic,' and another on the 'Improvement of the Mind,' and of numerous 'Hymns.'
	<b>Dr. Joseph Butler</b> Born 1692; Died 1752	"	A learned prelate, author of a volume of Sermons, and of a valuable work, entitled 'The Analogy of Religion, natural and revealed, to the Constitution and Course of Nature.'
	<b>Edward Young</b> Born 1682; Died 1765	"	A divine and poet, author of the 'Night Thoughts,' the 'Love of Fame the Universal Passion,' a Poem on the 'Last Day,' some papers in the Spectator, and miscellaneous poems.

PERIOD	WRITERS	REIGNS	PRINCIPAL WORKS, REMARKS, ETC.
MODERN ENGLISH—continued	<b>Samuel Richardson</b> Born 1689; Died 1761	GEORGE II.	An ingenious writer, printer, and novelist. Author of 'Pamela,' 'Clarissa Harlowe,' and 'Sir Charles Grandison.' Also of a Volume of Letters for Young People.
	<b>James Thomson</b> Born 1700; Died 1748	"	An eminent poet, author of the celebrated poem of the 'Seasons,' also of the 'Castle of Indolence,' and several dramatic pieces of considerable merit.
	<b>Dr. Philip Doddridge</b> Born 1702; Died 1751	"	An eminent dissenting divine, author of several excellent works; the principal of which are, his 'Family Expositor of the New Testament,' and the 'Rise and Progress of Religion in the Soul.'
	<b>Henry Fielding</b> Born 1707; Died 1754	"	A celebrated writer and novelist, author of the 'Temple Beau,' the 'History of Jonathan Wild,' 'Joseph Andrews,' 'Tom Jones,' 'Amelia,' and some others.
	<b>William Shenstone</b> Born 1714; Died 1763	"	An eminent pastoral poet, and miscellaneous writer. His works consist of Elegies, Pastorals, Songs, Essays, &c. Author of the Poem entitled 'The Schoolmistress.'
	<b>William Collins</b> Born 1720; Died 1756	"	An unfortunate, but admirable poet, author of the 'Oriental Eclogues,' and several Odes, the most sublime of which is that on the 'Passions.'
	<b>Mark Akenside</b> Born 1721; Died 1770	"	A poet and physician, author of the 'Pleasures of Imagination,' which was his principal work. He wrote also a discourse on the 'Dysentery,' and some smaller pieces.
	<b>Tobias Smollett</b> Born 1720; Died 1771	"	A novelist, author of 'Rodrick Random,' 'Peregrine Pickle,' 'Ferdinand Count Fathom,' 'Humphrey Clinker,' a 'History of England,' and some other works.
	<b>David Hume</b> Born 1711; Died 1776	GEORGE III.	A celebrated writer, author of a treatise on 'Human Nature,' some 'Moral Essays,' a 'History of England,' the 'Natural History of Religion,' with other works.
	<b>Oliver Goldsmith</b> Born 1728; Died 1774	"	An eminent writer, author of 'The Deserted Village,' the 'Vicar of Wakefield,' the 'Traveller,' the 'Mistakes of a Night,' a 'History of England,' and other works.
	<b>Thomas Gray</b> Born 1716; Died 1771	"	A poet and prose writer. His chief productions are his famous 'Elegy in a Country Church-yard,' his 'Ode on Eton College,' the 'Long Story,' 'The Bard,' and the 'Progress of Poesy.'

PERIOD	WRITERS	REIGNS	PRINCIPAL WORKS, REMARKS, ETC.
MODERN ENGLISH—continued	<b>Dr. Robert Lowth</b> Born 1710; Died 1787	GEORGE III.	A learned divine whose literary character is well known from his 'Prælections' on Hebrew poetry. Author of the 'First Institutes of Grammar,' and a 'Translation of Isaiah.'
	<b>Sir William Blackstone</b> Born 1723; Died 1780	"	A learned lawyer and eminent judge. Author of 'Commentaries on the Laws of England,' and several 'Reports;' also of a treatise on the 'Elements of Architecture.'
	<b>Dr. Samuel Johnson</b> Born 1709; Died 1784	"	A learned critic and miscellaneous writer. Author of an 'English Dictionary,' the 'Rambler,' the 'Idler,' the 'Lives of the English Poets,' and several other works.
	<b>Edward Gibbon</b> Born 1734; Died 1794	"	An eminent historian, author of the 'History of the Decline and Fall of the Roman Empire,' which will probably last as long as the language in which it is written.
	<b>Edmund Burke</b> Born 1730; Died 1797	"	A great political writer and statesman, author of an 'Essay on the Sublime and Beautiful,' 'Thoughts on the Cause of the Present Discontents,' and 'Reflections on the Revolution.'
	<b>Robert Burns</b> Born 1759; Died 1796	"	One of the greatest peasant-poets that ever lived. Author of numerous poems, chiefly in the Scottish dialect. His poetry, though of limited compass, is truly melodious.
	<b>Sir William Jones</b> Born 1748; Died 1794	"	A learned judge and poet, skilled in the Eastern languages. His principal works are Translations from the Persian, Arabic, and Greek languages.
	<b>John Wesley</b> Born 1703; Died 1791	"	An eminent writer and preacher, author of some volumes of Hymns, numerous Sermons, political tracts, and pieces of a controversial character.
	<b>William Robertson</b> Born 1721; Died 1793	"	A famous historian and divine. His chief literary performances were 'The History of Scotland,' 'The History of America,' and the 'History of Charles V.,' with some sermons.
	<b>George Horne</b> Born 1730; Died 1793	"	A learned divine, author of a 'Commentary on the Psalms,' and four volumes of 'Sermons,' with several other publications.
	<b>James Boswell</b> Born 1740; Died 1799	"	An eminent miscellaneous writer and biographer. His most celebrated work is 'The Life of Samuel Johnson,' one of the most entertaining books in the English language.
	<b>William Cowper</b> Born 1731; Died 1800	"	An illustrious poetical writer, author of numerous poems, some of which are 'Table Talk,' 'The Progress of Error,' 'The Task.' He also wrote the 'History of John Gilpin.'

PERIOD	WRITERS	REIGNS	PRINCIPAL WORKS, REMARKS, ETC.
MODERN ENGLISH—continued	<b>Cræmus Bartolin</b> Born 1732; Died 1803	GEORGE III.	An English physician and poet. His chief literary works are the 'Botanic Garden,' 'Laws of Organic Life,' the 'Philosophy of Agriculture,' and a work on 'Female Education.'
	<b>James Beattie</b> Born 1735; Died 1803	"	A distinguished writer both in prose and poetry, author of a beautiful poem entitled the 'Minstrel,' and several prose works, one of which is an 'Essay on Truth.'
	<b>William Paley</b> Born 1743; Died 1806	"	A learned divine, author of 'Evidences of Christianity,' 'Elements of Moral and Political Philosophy,' 'Natural Theology,' and numerous tracts and Sermons.
	<b>Henry Kirke White</b> Born 1786; Died 1806	"	A very promising poet who died at an early age. Author of a collection of Poems, among which are 'The Dame School-mistress,' and 'The Cottager's Domestic Hearth.'
	<b>Richard Watson</b> Born 1737; Died 1816	"	An eminent writer, author of several volumes of 'Chemical Essays,' an 'Apology for the Bible,' and a variety of Charges, Sermons, Addresses, &c.
	<b>William Hayley</b> Born 1745; Died 1820	"	A poetical and prose writer, and the biographer of Cowper and Milton. Author of 'Triumphs of Temper,' 'Triumphs of Music,' Odes, Plays, Elegies, and rhyming Essays.
	<b>Richard Payne Knight</b> Born 1746; Died 1824	"	A poetical writer of the second order, author of 'The Landscape,' 'The Progress of Civil Society,' and the 'Romance of Alfred.'
	<b>Robert Bloomfield</b> Born 1766; Died 1823	"	An eminent pastoral poet of humble circumstances in life. Author of the 'Farmer's Boy,' 'Wild Flowers,' 'Hazlewood Hall,' and other works.
	<b>John Keats</b> Born 1796; Died 1820	"	A promising poet who died at an early age. His principal productions are his 'Lamia,' 'Isabella,' 'The Eve of St. Agnes,' and the 'Ode to a Nightingale.'
	<b>Percy Bysshe Shelley</b> Born 1792; Died 1822	"	A famous poetical writer, author of 'Alastor, or the Spirit of Solitude,' 'The Revolt of Islam,' 'The Masque of Anarchy,' 'The Sensitive Plant,' and other works.
	<b>George Crabbe</b> Born 1754; Died 1832	GEORGE IV.	A poetical writer of high standing in our literature. His principal poems are his 'Tales of the Hall,' 'The Village,' 'The Library,' and the 'Newspaper.'
	<b>Sir Walter Scott</b> Born 1771; Died 1832	"	An eminent poet and prose writer. His principal poems are 'Marmion,' 'The Lay of the Last Minstrel,' and 'The Lady of the Lake.' His prose works are chiefly novels.

PERIOD	WRITERS	REIGNS	PRINCIPAL WORKS, REMARKS, ETC.
MODERN ENGLISH—continued	<b>Lord Byron</b> Born 1788; Died 1824	GEORGE IV.	An illustrious and popular poet, author of the famous poem 'Don Juan.' Among his other works are 'The Corsair,' the 'Bride of Abydos,' and his Cantos of 'Childe Harold.'
	<b>Sir Humphry Davy</b> Born 1778; Died 1829	"	A most celebrated chemist and philosopher. The inventor of the safety lamp, and author of numerous scientific works, chiefly on 'Chemical Philosophy' and 'Geology.'
	<b>Samuel Coleridge</b> Born 1772; Died 1834	"	An eminent poet, both in rhyme and blank verse. Author of the odes entitled 'France,' the 'Departing Year,' the 'Dejection,' and the blank-verse poem entitled 'The Nightingale.'

The names in the preceding list are the chief in the history of English literature, from Saxon times down to about the close of the reign of George IV. A few other poetical writers of that king's reign and regency, continued their literary labours through the short reign of William IV., and died in the present reign. Of these the principal are Robert Southey, who died in 1843; Thomas Campbell, who died in 1844; William Wordsworth, who died in 1850; Thomas Moore, who died in 1852; and Samuel Rogers, who died in 1856. These five poets have enriched our literature with much beautiful writing in prose as well as in poetry.

Southey is the author of numerous poems: among them are his 'Joan of Arc,' 'Roderick,' the 'Last of the Goths,' 'The Idiot,' 'The Holly Tree,' and 'Lord William and Edmund.'

Campbell is the author of 'The Pleasures of Hope,' the 'Pennsylvanian Tale,' 'O'Connor's Child,' and 'Theodoric.'

Wordsworth is the author of the 'Excursion,' 'Ruth,' 'Tintern Abbey,' the 'Lonely Leech-gatherer,' the 'Water Lily,' Sonnets, and Odes.

Moore is the author of the 'Anacreon,' 'Lalla Rookh,' and numerous songs and melodies.

Rogers is the author of several poems and pieces. Among them are 'The Alps at Daybreak,' 'My Native Vale,' and the 'Patriot Soldier.'

FEMALE WRITERS.

Large and valuable contributions to our present store of English literature have been derived from the performances of eminent female writers, some of whom are distinguished for elegance of language, beauty of imagery, and fertility of invention. And passages are to be found in their writings, which have been esteemed some of the happiest specimens extant of lively and entertaining narrative.

A treasury of useful knowledge, and a beautiful variety in subject and style, will be found in the works of the following writers.

ALPHABETICAL LIST OF FEMALE WRITERS.

Barbauld, Anna Letitia	Opie, Mrs.
Baillie, Joanna	Owenson, Miss
Bacon, Lady Anna	Pakington, Lady Dorothy
Brooke, Frances	Radcliffe, Anne
Bulmer, Agnes	Roper, Margaret
Carter, Elizabeth	Rowe, Elizabeth
Chapone, Mrs.	Russell, Lady Rachel
Cooke, Eliza	Seward, Anna
Cowley, Mrs.	Sheridan, Frances
Edgeworth, Maria	Sidney, Mary, Countess of Pembroke
Fry, Caroline	Smith, Charlotte
Gilman, Jane	Smith, Elizabeth
Graham, Mary Jane	Southey, Caroline
Haywood, Elizabeth	Steele, Anne
Hemans, Felicia	Strickland, Agnes
Howitt, Mary	Taylor, Jane
Inchbald, Elizabeth	Tighe, Mary
Macauley, Catherine	Tollet, Elizabeth
Mitford, Mary Russel	Trimmer, Mrs.
Montagu, Lady Mary Wortley	Watts, Susanna
Montague, Mrs.	Wharton, Anne
Moore, Hannah	Williams, Helen Maria
Neale, Henrietta	Young, Charlotte
Norton, Caroline	
Norton, Lady Frances	

### BRITISH AUTHORS WHO WROTE THEIR PRINCIPAL WORKS IN LATIN.

WRITERS	FLOURISHED ABOUT A.D.	PRINCIPAL WORKS
Gildas . . . .	550	A History of the Britons, and an Epistle to the Tyrants of Britain.
Adhelme . . . .	700	On the Eight Principal Virtues, the Praise of Virginity, and other works.
Bede . . . . .	720	An Ecclesiastical History of the English Nation to his own time.
Alcuin . . . . .	780	Homilies, Lives of Saints, Commentaries, Poems, Letters, &c.
Nennius . . . .	850	A History of Britain down to the 8th century.
Asser . . . . .	900	The Life and Annals of King Alfred.
Ingulphus . . . .	1100	The History of Croyland Abbey, which is still extant.
Florence of Worcester	1110	A History extending from the Creation to his own time.
Eadmer. . . . .	1120	A History of the Conqueror, Rufus, and 22 years of Henry I.
William of Malmesbury	1142	An English History from the Arrival of the Saxons to 1142.
Geoffrey of Monmouth	1150	A Chronicle of Britain, and a Life of the Caledonian Merlin.
Allred . . . . .	1160	A Genealogy of English Kings, the Life of Edward the Confessor, &c.
Henry of Huntingdon	1160	A History of England to the year 1154.
Joseph of Exeter . .	1170	An Epic Poem on the Trojan War, and other works.
John of Salisbury . .	1170	The Life of Thomas à Beckett, the Polycraticon, Letters, &c.
William of Newburgh	1190	An English History from the Conquest to his own time.
Roger de Hovedon . .	1200	An English History from the year 722 to 1192.
Alexander Neckham . .	1220	Commentaries on the Psalms, and several other works.
Roger de Wendover . .	1230	A Chronicle extending from the Creation to Henry III.
Alexander Hales . . .	1240	A Commentary on the Four Books of the Sentences.
Matthew Paris . . . .	1260	A History of English Affairs from the Conquest to the 43rd of Henry III.
Roger (Friar) Bacon . .	1280	Works on Chemistry, Mathematics, and Mechanics.
John Duns Scotus . . .	1300	A mass of writings, comprising 12 volumes, chiefly on Disputations.
Ralph Higden . . . .	1350	The Polychronicon, afterwards translated into English by Trevisa.
Simon of Durham . . .	1350	A History of the Church at Durham, and a Chronicle of English Affairs.
Richard of Chichester	1360	A History of British and Anglo-Saxon Antiquities.
William Camden . . . .	1600	A History of the Ancient Britons, Annals of Queen Elizabeth, and other works.

The productions of modern writers are chiefly in English. A few of them, however, wrote part of their works in Latin. Of this class were Lord Bacon, Milton, and Sir Isaac Newton; whose works are part English and part Latin.

## II. PROGRESS OF THE LANGUAGE, WITH SPECIMENS.

### ALPHABETS WHICH HAVE BEEN USED IN ENGLAND.

ANGLO-SAXON		OLD ENGLISH		ROMAN		ITALIC	
CAPITALS	SMALL	CAPITALS	SMALL	CAPITALS	SMALL	CAPITALS	SMALL
A	a	A	a	A	a	A	a
B	b	B	b	B	b	B	b
L	c	C	c	C	c	C	c
D	d	D	d	D	d	D	d
E	e	E	e	E	e	E	e
F	f	F	f	F	f	F	f
L	g	G	g	G	g	G	g
D	h	H	h	H	h	H	h
I	i	I	i	I	i	I	i
(wanting)		J	j	J	j	J	j
K	k	K	k	K	k	K	k
L	l	L	l	L	l	L	l
M	m	M	m	M	m	M	m
N	n	N	n	N	n	N	n
O	o	O	o	O	o	O	o
P	p	P	p	P	p	P	p
(wanting)		Q	q	Q	q	Q	q
R	r	R	r	R	r	R	r
S	s	S	s	S	s	S	s
T	t	T	t	T	t	T	t
Ð {	ð	(Wanting, corresponds to the sound of <i>th</i> as in <i>thine</i> )					
Ð {	þ	(Wanting, corresponds to the sound of <i>th</i> as in <i>thick</i> )					
U	u	U	u	U	u	U	u
(wanting)		V	v	V	v	V	v
W	w	W	w	W	w	W	w
X	x	X	x	X	x	X	x
Y	y	Y	y	Y	y	Y	y
Z	z	Z	z	Z	z	Z	z



*The Writing Characters.*

A B C D E F G H I J K L M  
 N O P Q R S T U V W X Y Z  
 a b c d e f g h i j k l m  
 n o p q r s t u v w x y z

## REMARKS ON THE ALPHABETS.

In the Anglo-Saxon alphabet several of the letters are similar in form to the Roman letters of the present day, and have the same names and powers; a few others differ both in shape and character. There are also many abbreviations almost peculiar to the Saxon language, of which the two following are the most common—the character *ȝ* used for ‘and,’ and the mark *þ* for ‘that.’ The Saxon alphabet was used prior to the Norman conquest, but from that period its use gradually declined in England.

The OLD ENGLISH or Black letter descended from the Gothic characters: it is called Gothic by some, and Old English by others; but printers term it Black letter, on account of its taking a larger compass than either Roman or Italic, the full and spreading strokes thereof appearing more black upon paper. This alphabet displaced the Saxon letter about the time of the Norman Conquest, and was generally used in the writing of manuscripts till the invention of the art of printing. On the introduction of the Roman character, its use began to decline, and it was seldom used except in Law works, particularly Statute law; it was at length expelled from these, and only made its appearance in the heads of statutes, &c. For ornamental works, however, and for the reprint of ancient books, the Black character is still occasionally used.

The Roman letter has long been held in the highest estimation, and is the national character not only of England, but also of France, Spain, Portugal, and Italy. This alphabet owes its origin to a native of Rome—hence its name—though the forms of the modern and the ancient Roman letters materially differ, from the improvements they have undergone at various times. Some learned writers are of opinion that the Roman character will be universally employed in all civilised states. In Germany, and the kingdoms and states which surround the Baltic, letters are used which owe their foundation to the Gothic character; but even in those nations works are printed in their own language with Roman letters. The Dutch still adhere to the Black letter in printing their books of devotion and religious treatises, while they make use of the man in their curious and learned works.

For the invention of the Italic letter we are indebted to Aldus Manutius, a printer of Italy, who erected a printing-office in Venice about the year 1480, where he gave birth to that beautiful letter which is known to most of the nations of Europe by the name of Italic. In the first instance it was termed Venetian, from Manutius being a resident of Venice, where he brought it to perfection ; but not long after it was dedicated to the state of Italy, to prevent any dispute that might arise from other nations claiming a priority, as was the case concerning the first inventor of printing. Italic was originally designed to distinguish such parts of a book as might be considered not strictly to belong to the body of the work, as Prefaces, Introductions, Annotations, &c. At present it is used more sparingly, the necessity being supplied by the mode of introducing extracts within inverted commas, and poetry and annotations in a smaller-sized type. It is often serviceable in displaying a title-page, or distinguishing the head or subject-matter of a chapter from the chapter itself. Its utility must be allowed also in critical and satirical works, &c., where the sense requires a distinguishing mark on a particular word or subject. And by retaining both the Italic and Roman letters in our printed books, we have the advantage of giving extraordinary effect to words which we particularly wish to distinguish.

The writing letters gradually grew out of the Italic, from the great ease and rapidity with which they can be formed.

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### ANGLO-SAXON PERIOD.

If the Anglo-Saxon language of the ninth century be compared with the present English of the nineteenth, the following points of difference will be observed : —

It had letters and words which are now obsolete, and we have letters and words which were not then in use. The spelling; the pronunciation, and the arrangement of words in a sentence, differ materially from the present mode. Many plurals then formed by *n* or *en*, are now formed by *s* or *es* : as, *treen*, trees ; *housen*, houses. The comparatives of many adjectives, then ending in *re*, now terminate in *er* : as, *strengre*, stronger. The present participle of verbs, now ending in *ing*, then terminated in *ende* or *ande*. The infinitive mood, now chiefly distinguished by the sign *to*, was then formed by the termination *an* or *en*.

In the Anglo-Saxon, number, case, and person were distinguished by inflection or change in the vowel of the final syllable ; in modern English the vowels do not change, and prepositions serve instead of the lost inflections.

## SPECIMENS OF ANGLO-SAXON.

The first specimen is from the earliest part of the celebrated Saxon Chronicle,\* an authentic record of the most important transactions of our Saxon ancestors. It opens with the following account of England, and for relief to the reader I have placed an English version beside it.

*Anglo-Saxon.*

BRYTENE iġlanð iſ ehta  
hunð mila lanġ. ȝ ƿpa hunð  
mila bræð. Anð heſ ȝynbon  
on þam iġlanðe fiſ ȝeðeodu.  
Ænġlſc. ȝ Brȳt-ſȳlſc. ȝ  
Scȳttſc. ȝ Pȳhtſc. ȝ Boc-  
læben.

*English translation.*

The island Britain is eight  
hundred miles long, and two  
hundred miles broad. And  
there are in the island five na-  
tions: English, and British,  
and Scottish, and Pictish, and  
Latin.

The next specimen is from the version of Boëthius attributed to King Alfred. This king's language is considered to be as pure a specimen of the Anglo-Saxon as any that we have. The passage contains an address to the Deity, and is a happy production at so early a stage in the history of our language.

*Anglo-Saxon.*

Æala ðu ȝcſippenð.  
Scipna tunġla.  
ƿeponer anð eoþpan.  
Ðu on heah-ſetle.  
Ecum ȝicſart.  
Anð ðu ealne hræpe.  
ƿepon ȳmbheapeſet.  
Anð ðuþ þine halġe miht  
Tunġlu ȝeneberġ.  
Ðæt hi ðe to hepaþ.

*English translation.*

O thou shaping (*Creator of*)  
The shining stars,  
Heavens, and earth,  
Thou on high-seat (*a throne*)  
Ever reignest.  
And thou all rapid (*swiftly*)  
Heaven round whirlest,  
And through thy holy might  
The stars beneedest (*compellest*)  
That they to thee hearken.

\* The Saxon Chronicle was written, it is believed, by a series of authors, commencing shortly after the settlement of the Saxons in the island, and continued by various hands till its termination about the year 1154 at the close of the reign of Stephen. The names of the writers of these annals can be little more than conjectured; but Professor Ingram appears to imagine that the Kent and Wessex Chronicles might have been commenced under the direction of the Archbishops of Canterbury, whilst he also seems to conceive it not impossible that King Alfred himself might have written the genealogy of the West-Saxon kings, and a separate Chronicle of Wessex. From their time, he considers, until a few years subsequent to the Norman invasion, the Saxon Annals were carried on under the patronage of Archbishops Dunstan, Ælfric, &c., down to the election of William de Watville to be Abbot of Peterborough, 1154.

Spylce þeo gunne.  
 Speaptra nihta.  
 Ðiorþno aþþærceþ.  
 Ðuph ðine miht.

Like as the sun  
 Of swarthy night  
 The darkness dispelleth  
 Through thy might (*power*).

The same may be rendered thus : —

O thou Creator of the bright stars, of heaven and earth ; Thou on thy throne eternal reignest : and thou turnest swiftly all the heavens around ; and by thy holy power, compellest the stars that they obey thee ! Likewise the sun dispels the darkness of the swart nights through thy power.

The following is another specimen from Alfred's version of the same curious work. The passage is given by Bosworth, Martin, and others, in Roman letters, but I prefer using the Saxon characters in these specimens of the Saxon language.

*Anglo-Saxon.*

Ðæt eorþapān.  
 Calle hæfben.  
 Folbe buenbe.  
 Fpuman gelicne  
 Ði of anum tƿæm.  
 Calle comon.  
 Wepe ƿ pife.  
 On ƿopulð innan.  
 Anð hi eac nu get.  
 Calle gelice.  
 On ƿopulð cumað.  
 Whlance ƿ heane.

*English translation.*

That earthenmen  
 All had  
 Fold of the ground  
 Beginning alike ;  
 They of only two,  
 All came,  
 Men and women,  
 On world within ;  
 And they also now yet,  
 All alike,  
 Into world come,  
 Bright and simple.

The same may be rendered thus : —

That mortals inhabiting the earth, all had a like beginning ; they from one pair all came, men and women, into the world ; and they also still all alike into the world come, rich and poor.

The following is from a Saxon version of the Gospels, the age of which is not certainly known, but is most probably between the time of Alfred and the Norman conquest. The words are from the first chapter of Luke's Gospel.

*For English translation, see 5th to 18th verses, inclusive.*

On Ðepodeƿ ðaxum Iudea  
 cýnincƿe. ƿæƿ gum fæceþ on  
 naman Zachariā. of Abian  
 tune. ƿ hiƿ ƿif ƿæƿ of

ƿæƿoneƿ bohtƿum. anð hýpe  
 nama ƿæƿ Elizabeth.  
 Soðlice hiƿ ƿæƿon butu  
 nihtƿife beƿopān Iobe. ƿan-

zenbe on eallum hīr bebodum  
 7 rihtwyrneſſum butan  
 wrohte.

And hīz næfðon nan bearn.  
 forþam ðe Elizabeth wæs un-  
 berenbe. 7 hī on hīra ðagum  
 butu forð-eodun.

Soðlice wæs geworðen þa  
 Zacharias hīr facerðader  
 breac on hīr gewuxler end-  
 byrnðeſſe beforan Lode.

Æfter gewunan wæs facerð-  
 ader hlofer. he eode þ̅ he  
 hī offrunge setta. ða he on  
 Lodeſ temple eode.

Eall werod wæs folces wæs  
 ute gebiððenbe on wære off-  
 runge timan.

Ða ætwpbe him Drihtnes  
 engel ſtanðenbe on wæs weof-  
 oðer riððan healfe.

Ða wearð Zacharias gewre-  
 ðes þ̅ geweonbe. 7 him ege  
 onhpær.

Ða cwæð se engel him to.  
 Ne ondræð þu ðe Zacharias.  
 forþam þin ben is gehwreð.

7 þin wif Elizabeth þe ſunu  
 cenð. and þu nemst hīr  
 naman Iohannes.

7 he byð þe to gefean 7  
 to bliſſe. 7 manega on hīr  
 acenneðeſſe gefagnað.

Soðlice he byð mære be-  
 foran Drihtne. and he ne  
 ðrincð win ne beor. 7 he bið  
 gefylles on halgum Læte.  
 þonne gyt of hīr modor in-  
 noðe.

And manega Iſrahela bearn-  
 na he gecwyrð to Drihtne  
 hīra Lode.

And he wæð toforan him  
 on gæte 7 Elia mihte. þ̅ he  
 wæðeſa heortan to hīra  
 bearnum gecwyrpe. 7 unge-  
 leaffulle to rihtwyrna glea-  
 rcwpe. Drihtne fulfremes  
 folc geweaprian.

Ða cwæð Zacharias to þam  
 engle. Dranun wæt ic wif.  
 ic eom nu eald. and min wif  
 on hīre ðagum forðeode.

The Anglo-Saxons were especially partial to riddles  
 founded on Scripture. The following specimen is preserved  
 in the Exeter Manuscript, and seems to refer to the patri-  
 arch Lot and his two daughters and their two sons:—

*Anglo-Saxon.*

Ðær sæt æt wine,  
 Mid hīr wifum twam,  
 And hīr tpezen suno,  
 And hīr twa dohtor,  
 Spere ge-weortor  
 And hīre suno tpezen,  
 Freolico fram-bearn.  
 Fæder wæs wær-inne  
 Ðara wælinga  
 Eghwæðnes,  
 Mid eam and nepa.  
 Ealra wæron fife  
 Eorla and ibeſa  
 In-ſittendna.

*English translation.*

There sat at wine (a man)  
 With his two wives,  
 And his two sons,  
 And his two daughters,  
 Own sisters,  
 And their two sons,  
 Comely first-born children;  
 The father was there  
 Of each one  
 Of the noble ones,  
 With uncle and nephew:  
 There were five in all  
 Men and women  
 Sitting there.

The following is a specimen of Anglo-Saxon poetry from a fragment of old romance entitled the 'Traveller's Song.\*' In this fragment a minstrel is introduced enumerating the various lands that he has seen in his wanderings, and he concludes in the following manner:—

*Anglo-Saxon.*

Spa ƿcƿenbe  
Ie ƿceapum hƿeopƿað  
Lleo-men Ʒumena  
Leonb Ʒrunba ƿela,  
Deapƿe ƿecƷað,  
Ʒonc-ƿopb ƿƿnecaƿ,  
Simle ƿuð oppe nopð  
Sumne Ʒe-metað  
Lybba Ʒleapne  
Leofum un-hneapne,  
Se ƿe ƿope buƷuƿe ƿile  
Dom a-ƿæpan,  
Eopl-ƿcipe æƿman,  
Oppæt eal ƿcaceð  
Leoht anb hƿ ƿomob.  
Loƿ ƿe Ʒe-ƿƿƿceð  
Ʒaƿað unbep heoronum  
Deah-ƿæƿtne bom.

*English translation.*

Thus wandering  
In the world  
The glee-men go about  
Through many nations,  
They say their wants,  
Speak words of thankfulness,  
Ever south or north  
They meet some one  
Skilful in songs,  
Un-sparing of gifts,  
Who before his nobility will  
Raise his sway,  
Will perform earlship,  
Until all fitteth,  
Light and life together.  
He who worketh praise  
Hath under the heavens  
High-established sway.

Among the early Saxons rhyme appears to be unknown, their verse being, for the most part, constructed on the principle of alliteration; but they began in time to imitate their neighbours, and to close their verses with corresponding sounds. The following specimen is considered by Johnson to be one of the earliest extant examples of our present poetical measures:—

*Anglo-Saxon.*

Deuene anb eƿðe he ouep-  
ƿeð,  
Ʒiƿ eƷhen bið ƿulbriht.  
Sunne Ʒ mone Ʒ alle ƿceppen,  
Bieð ðieƿtne on hƿ lichte.  
De ƿot hƿet ðencheð anb  
hƿet ðop,  
Alle quike ƿihtce  
Niƿ no louepb ƿiƷh iƿ xƿiƿt,  
Ne no king ƿiƷh iƿ ðrihte.  
Deuene Ʒ eƿðe Ʒ all ðæt iƿ,  
Biłoken iƿ on hƿ honbe.

*English translation.*

Heaven and earth he over-  
seeth,  
His eyes are full bright,  
Sun and moon and all stars  
Are darkness amid his light.  
He knows what thinketh and  
what doth  
Every living man. [Christ,  
There is no lord such as is  
Nor king such as is the Lord.  
Heaven and earth and all that is  
Created is of his hand.

\* This song, which is preserved in the Exeter Manuscript, has been printed by Conybeare in his illustrations of Saxon poetry; by Guest in the 'History of English Rhythms'; and by Wright in his 'Essay on the State of Literature and Learning under the Anglo-Saxons.'

Of the remains of Anglo-Saxon literature which have come down to us the following are the principal:—The Metrical Paraphrase of certain portions of Scripture attributed to Cædmon, the Poem of Beowulf, the Saxon Chronicle, the various works of King Alfred, among which are his Poems, his translations of ‘Gregory’s Pastorals,’ of ‘Boëthius’s Consolation of Philosophy,’ of ‘Bede’s Ecclesiastical History,’ and of the ‘General History’ by Orosius. There are also translations of the Pentateuch, the Psalms, and the Gospels, with numerous Homilies and Lives of Saints. Besides these there are several fragments or short pieces, such as the ‘Traveller’s Song,’ the ‘Ode on the Victory obtained by King Athelstan over the Danes,’ the ‘Poem of Judith,’ and a few more.

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### SEMI-SAXON PERIOD.

During this stage, commencing at the Norman Conquest and extending to the end of the thirteenth century, the language of England was in a state of great transition. The court and nobility spoke Norman French, and all law pleadings were conducted in that language, while the body of the people spoke Anglo-Saxon. The constant intercourse between France and England, and the large territories possessed there by the Norman and early Plantagenet kings, contributed much towards the introduction of French words and idioms. During this period, too, the Anglo-Saxon tongue was gradually subjected to a general organic change of many of its letters; syllables were cut short in the pronunciation; and the final terminations and inflections of words began to be softened down, until at length they were entirely lost. So that the language became a mixture of impure Saxon, English, and Norman French, blended together into a kind of intermediate diction neither Saxon nor English, which is now styled Semi-Saxon.

Among the changes and additions which were gradually made during this period, may be mentioned the substitution of articles, auxiliaries, and prepositions, for various terminations in verbs, nouns, and adjectives; the introduction of the nasal sound and many words from the French, also the terminations *our*, *ence*, *ure*, and some

others. The use of the word *of* to denote possession is supposed to have been introduced about this time also; hence it is sometimes called the Norman genitive. Many plurals of the Saxon stage, formed by *n* or *en*, were in this stage formed by *es* or *is*.

From about the end of the eleventh century there appears to be no important literary production in the Anglo-Saxon language, except the latter parts of the Saxon chronicle, which was continued till the time of Stephen, and closes with the year 1154. In the closing pages of this Chronicle we find that the language had already degenerated much from what it was fifty years before. The following short specimen, from the concluding portion of that work, gives a description of the miseries endured by the peasantry during the disturbed reign of Stephen:—

*Anglo-Saxon.*

Ði fuencten riwðe þe ppece  
men of þe lanð mið cartle-  
peoſceſ. þa þe cartleſ ppen  
makeð. þa fýlben hi mið  
beouler and yuele men

*English translation.*

They oppressed the wretched  
men of the land with castle  
works. When the castles were  
made, then filled they (them)  
with evil men.

*SPECIMENS OF SEMI-SAXON.*

A Fragment of the 12th Century.

In the following Semi-Saxon verses, the author is lamenting over the fate of the literature of his country, then trampled under foot by the Normans:—

*Semi-Saxon.*

Nu is þeo leore for-leten,  
And þet folc is for-loren,  
Nu beoþ oþre leoden  
Ðeo læren ure folc,  
And feole of þen lor-peines  
losieþ,  
And ðæt folc forþ mid, &c.

*English translation.*

Now is learning forsaken,  
And the folk ruined,  
Now it is other people  
Who teach our folk,  
And many of the teachers  
perish, [ &c.  
And the folk along with them,



## LAYAMON.

Flourished about A.D. 1180.

The following specimen is from Layamon's translation of 'Wace's Brut.' His work was executed at a period when the Saxons and Normans in this country began to unite into one nation and to adopt a common language, which has been called Semi-Saxon, as representing the Saxon language in a state of transition. In Layamon's work there is all the appearance of a language thrown into confusion by the circumstances of those who spoke it, and struggling to adapt itself to the new state of things.

*Semi-Saxon.*

De king mid his folke,  
 To his mete verde,  
 And mucle his duyefe.  
 Drem wes on hirede.  
 Ða quene on oðer halve  
 Her herberwe isohte.  
 Heo hafde if wismonne  
 Wunder ane moui-en.  
 Ða þe king was iseten  
 Mid his monnen to his mete,  
 To ðan king came þe biscop  
 Seind Dubrig þe was so god,  
 And nom of his hafde  
 His kinc-helm hæhne.  
 For ðan mucle golde  
 Ðe king hine bear n'alde.  
 And dude ane lasse crune  
 On ðas kinges hafde.

*English translation.*

The king amid his folk  
 To his meat fared, (*went*)  
 And much of his nobility.  
 Joy was in the palace.  
 The queen, on the other side,  
 Her harbour (*apartment*) sought:  
 She had of women  
 Wondrous many a one.  
 When the king was seated  
 Amid his men to his meat,  
 To the king came the bishop,  
 Saint Dubrig that was so good,  
 And took off (*from*) his head  
 His king-helmet high.  
 For that much gold  
 The king himself would not bear  
 And did (*placed*) a less crown  
 Upon the king's head.

## ROBERT OF GLOUCESTER.

Flourished about A.D. 1260.

The following specimen is from Robert of Gloucester's 'Poetical Chronicle.' His language is a kind of intermediate diction, neither Saxon nor English, but a mixture of both, further obscured, perhaps, by the western dialect

in which he was educated. The Saxon characters remaining in this poem are the dotted *y*, the *g* consonant for *y*, and the simple character for *th*: all the others are according to the English form. In the rhymes of this writer we find several words introduced from the Norman French.

Of þe batayles of Denemarch, þat hii dude þȳs londe  
 Þat worst were of alle opere, we mote abbe an honde.  
 Worst hii were vor opere adde sumwarne ȳdo,  
 As Romeyns & Saxons, & wel wuste þat lond perto.  
 Ao hii ne kepte ȳt holde nogt, bote robby, and ssende,  
 And destrue, & berne, & sle, & ne coupe abbe non ende.  
 And bote lute ȳt nas worp, þey hii were ouercome ȳlome.  
 Vor mȳd slȳpes and gret poer as prest efsone hii come.

## NOTES.

*Hii dude*, they deed, in modern English 'they did.' *Mote abbe an honde*, must have on hand. *Wuste*, for wasted, past tense, of the same analogy as *knew* from *know*, *blew* from *blow*, *rose* from *rise*, *froze* from *freeze*, and others. *Destrue*, the French word *destruit*. *Bote lute*, but little. *Mȳd*, the German word for *with*. *Poer*, the Norman *pouer*, which in modern French is become *pouvoir*. *Prest* is also a French word.

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 EARLY ENGLISH PERIOD.

During this stage the Saxon letters grew quite out of use, and both prose and poetry were written all in English characters. At this period the plural of several nouns ended in *is*; as, *birdis*, *herbis*, *thingis*, &c. The infinitive mood and some other parts of the verb still ended in *en*; as, *goen*, *sayen*, &c. The *y* consonant was used instead of the Saxon *g*; as, *yefȳs* for *gifts*, *foryetfulness*, &c. The vowel *e* was used at the end of numerous words, and generally pronounced in a distinct syllable after mute consonants.

In the following specimens of Early English, we commence with an extract from Sir John Mandeville, who is considered to have been the earliest English Prose author of merit. This extract is written wholly in English characters.

The sound represented by *z* in certain words in the extracts from Mandeville and Wickliffe, appears to be nearly, if not altogether, identical with that afterwards indicated by *gh*.

## SPECIMENS OF EARLY ENGLISH.

## SIR JOHN MANDEVILLE.

Born about A.D. 1300.—Died A.D. 1372.

After for to speke of Jerusalem the holy cytee, see schull undirstonde that it stout full faire betwene hilles, and there be no ryveres ne welles, but watar cometh by condyte from Ebron. And zee schulle understonde that Jerusalem of olde tyme, unto the tyme of Melchisedech, was cleped Jebus : and after it was clept Salem, unto the tyme of Kyng David, that put these two names to gider, and cleped it Jebusalem. And after that Kyng Salomon cleped it Jerosolomye. And after that men cleped it Jerusalem, and so it is cleped zit. And aboute Jerusalem is the kyngdom of Surrye. And there besyde, is the lond of Palestyne. And besyde it is Ascolon. And besyde that is the lond of Maritanie. But Jerusalem is in the lond of Judee ; and it is clept Jude, for that Judas Machabeus was kyng of that contree. And it marcheth estward to the kyngdom of Arabye ; on the south syde to the lond of Egypt ; and on the west syde to the grete see.

## JOHN WICKLIFFE.

Born A.D. 1324.—Died A.D. 1384.

*From his translation of the Bible.*

Thanne Moises song, and the sones of Israel, this song to the Lord ; and thei seiden, Synge we to the Lord ; for he is magnafied gloriousli ; he castide down the hors and the stiere into the see. My strengthe and my preisyng is the Lord, and he is maad to me into heelthe, this is my God ; y schal glorifie hym the God of my fadir : and y schal enhance hym : the Lord is as a man fizen ; his name is almizti. He castide down into the see the charis of Farao and his oost, his chosun princes weren drenchid in the reed see, the deepe wattris hiliden them ; thei zeden down into the depthe as a stoon. Lord thy rist hond is magnyfyed in strengthe : Lord thi rist hond smoot the enemye : and in the mythilnesse of thi glorie thou hast put down all thyn adversaryes ; thou sentist thine ire that devouride hem as stobil : and wattris weren gaderid in the spirit of thi woodnesse ; flowinge wattr stood : depe wattris weren gaderid in the middis of the see, &c.

## JOHN DE TREVISA.

Flourished about A.D. 1385.

This appairynge of the birthe tonge is because of tweye things : oon is for children in scole, agens the usage and maner of alle othe nations beth compellid for to leve her oune langage, and for to constrewe her lessouns and her thingis a Frensche. Also gentilmens children beth

ytaught for to speke Frensche from the time that thei beth rokked in her cradel. And uplondish men woll likne hem selfe to gentilmen, and fondith with grete bysnesse for to speke Frensche for to be the more ytold of. This maner was miche yused tofore the first moreyn, and is siththe somdele ychaungide. For Johan Cornwaile, a maister of gramer, chaungide the lore of gramer scole and construction of Frensche into English; and Richard Pencriche lerned that maner techyng of hym; and other men of Pencriche; so that now in the zere of owre Lord a thousand thre hundred foure score and fyve, of the secunde King Rychard after the Conquest nyne, in alle the gramer scoles of England children leveth Frensche, and construeth and lerneth an Englisch, and haveth thereby avauntage in oon side and desavauntage in another. Her avauntage is, that thei lerneth her gramer in lasse tyme than children were wont to do; desavauntage is that now children of gramer scole kunneth no more Frensche than can her life heele; and that is harm for hem, and thei schul passe the see and travaile in strange londes, and in many other places also.

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GEOFFREY CHAUCER.

Born A.D. 1328.—Died A.D. 1400.

*From his 'House of Fame.'*

Now herkin, as I have you saied,  
 What that I mette or I abraied,  
 Of December the tenth daie,  
 When it was night, to slepe I laie,  
 Right as I was wonte so to doen,  
 And fill aslepe wondir sone,  
 As he that was werie forego  
 On pilgrimage milis two  
 To the corps of saint Leonarde,  
 To makin lithe that erst was harde.  
 But as me slept me mette I was  
 Within a temple imade of glas,  
 In whiche there werein mo images  
 Of golde, standyng in sondrie stages  
 Sette in mo riche tabirnales,  
 And with perre mo pinnacles,  
 And mo curious portraituris,  
 And queint manir of figuris  
 Of golde worke, then I saw evir.  
 But certainly I n'ist nevir  
 Where that it was, but well wist I  
 It was of Venus redily  
 This temple, for in purtreiture.  
 I sawe anone right her figure  
 Nakid yfletyng in a se  
 And also on her hedde parde  
 Her rosy garland white and redde, &c.

The following is a specimen of Chaucer's prose, being part of a letter addressed to his son in 1391 on the subject of the 'Astrolabie':—

'Lytel Lowys my sonne, I perceve well by certaine evidences thyne abylyte to lerne scyences, touching nombres and proporcions, and also well consydre I thy besye prayer in especyal to lerne the tretise of the astrolabye. Than for as moche as a philosopher saithe, he wrapeth hym in his frende, that condiscendeth to the ryghtfull prayers of his frende: therefore I have given the a sufficient astrolabye for our orizont, compownded after the latitude of Oxenforde: upon the which by mediation of this lytell tretise, I purpose to teche the a certain nombre of conclusions, pertainynge to this same instrument.'\*

### MIDDLE ENGLISH PERIOD.

In Caxton, Tindall,† Sir T. More, and other writers of the fifteenth and first half of the sixteenth century, we have a transition from Early to what has been called Middle English. During this stage the vowel of the termination *es* or *is* in the possessive case was gradually discontinued, and the apostrophe began to be used instead. Sometimes this termination was made a separate word and took the letter *h* before it, as in the Litany, 'For Jesus Christ his sake.' The letter *e* at the end of numerous words now became silent, and in many instances was omitted altogether. The vowel *y* was still very commonly used in the middle of words, where in modern English we use *i*. The letter *u* was frequently used as a consonant, and the letter *v* as a vowel.

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\* This author having been accused of introducing whole *cartloads* of foreign words into the language, the foregoing extract has been taken to show the real character of the language at that time.

The following words in it are from the French — Lowys, touching, nombres, tretise, tretise, purpose, nombre, prayer.

The following are from the Latin — perceve, certaine, evidences, abylyte, proporcions, consydre, especyal, condiscendeth, sufficient, compownded, latitude, mediacion, certain, conclusions, pertainynge, instrument, scyences.

The following are from the Greek — astrolabye, philosopher, orizont.

The remaining words, being those of most common use, are of Saxon origin.

† This name is also written Tyndall, Tyndal, Tyndale.

*SPECIMENS OF MIDDLE ENGLISH.***WILLIAM CAXTON.**

Born A.D. 1410.—Died A.D. 1491.

*Title and date of the first book printed in England.*

The Game and Playe of the Chesse: Translated out of the French, and imprinted by William Caxton. Fynysshid the last day of Marche, the yer of our Lord God a thousand foure hondred lxxiiij.

The work opens with the following dedication:—

'To the right noble, right excellent and vertuous prince George, duc of Clarence, erle of Warwick and Salisburie, grete chamberlayn of Englund, and leutenant of Ireland, oldest brother of kynge Edward, by the grace of God kynge of Englund and of Fraunce, your most humble servant William Caxton, amonge other of your servantes, sends unto you peas, helthe, joye, and victorie upon your enemyes, right high puyssant and redoubted prince. For as much as I have understand and knowe, that ye are enclined unto the comyn wele of the kynge, our said soveryn lord, and his nobles, lordes and comyn peple of his noble royaume of Englund, and that ye sawe gladly the inhabitant of the same informed in good, vertuous, prouffitable and honeste maners, in whiche your noble persone, wit gudyng of your hous haboundeth gyuyng lyght and ensample unto all other, &c.

The 'contents' begins thus:—

'This booke conteyneth iiii traytees, the first traytee is of the invention of this play of the chesse, and conteyneth iii chapters,' &c.

**WILLIAM TINDALL.**

Born about A.D. 1500.—Died A.D. 1536.

*From his translation of the New Testament.*

And Mary sayde, My soule magnifieth the Lorde, and my sprete reioysseth in God my Savioure.

For he hath loked on the povre degre off his honde mayden. Beholde now from hens forthe shall all generacions call me blessed.

For he that is myghty hath done to me greate thinges, and blessed ys his name:

And hys mercy is always on them that feare him thorow oute all generacions.

He hath shewed strengthe with his arme; he hath scattered them that are proude in the ymaginacion of their hertes.

He hath putt doune the myghty from their seates, and hath exalted them of lowe degre.

He hath filled the hongry with goode thinges, and hath sent away the ryche empty, &c.

## SIR THOMAS MORE.

Born A.D. 1480.—Died A.D. 1535.

*From the 'Merry Jest' written in his youth.*

Wyse men alway,  
 Affyrme and say,  
 That best is for a man:  
 Diligently,  
 For to apply,  
 The busines that he can,  
 And in no wyse  
 To enterpryse,  
 An other faculte,  
 For he that wyll,  
 And can no skyll,  
 Is neuer like to the.  
 He that hath lafte  
 The hosier's crafte  
 And falleth to making shone  
 The smythe that shall,  
 To payntyng fall,  
 His thrift is well nigh done.

A blacke draper,  
 With whyte paper,  
 To goe to writyng scole,  
 An olde butler,  
 Becum a cutler,  
 I wene shall proue a fole.  
 A man of lawe  
 That neuer sawe  
 The wayes to bye and sell,  
 Wenyng to rise  
 By marchaundise,  
 I wish to spede hym well.  
 A marchaunt eke  
 That wyll goo seke,  
 By all the meanes he may,  
 To fall in sute,  
 Tyll he dispute,  
 His money cleane away, &c.

The following is an extract from a letter which Sir Thomas More wrote to his wife, after the burning of his house at Chelsea. This letter is one of the best specimens of the epistolary style at this period:—

Maistres Alyce, in my most hartly wise I recommend me to you; and whereas I am enfourmed by my son Heron of the losse of our barnes and of our neighbours also, with all the corn that was therein, albiet (saving God's pleasure) it is gret pitle of so much good corne lost, yet sith it hath liked hym to sende us such a chaunce, we must are bounden, not only to be content, but also to be glad of his visitacion. He sente us all that we have loste: and sith he hath by such a chaunce taken it away againe, his pleasure be fulfilled. Let us never grude there at, but take it in good worth, and hartely thank him, as well for adversitie as for prosperite. And peradventure we have more cause to thank him for our losse, then for our winning; for his wisdome better seeth what is good for vs then we do our selves; &c. &c. And thus as hartely fare you well with all our children as ye can wishe. At Woodestok the thirde daye of Septembre by the hand of

Your louing husbnde,

Thomas More Knight.

## EARL OF SURREY.

Born A.D. 1516.—Died A.D. 1547.

The Nightingall with fethers new she singes;  
 The turtle to her mate hath told her tale:  
 Somer is come, for every spray now springes:  
 The hart hath hunge hys olde head on the pale,  
 The bucke in brake his winter coate he flynges;  
 The fishes flete with newe repayred scale:  
 The adder all her slough away she flynges,  
 The swift swallow pursueth the flies smalle,  
 The busy bee her honey how she mynges;  
 Winter is worne that was the floures bale.  
 And thus I see among these pleasant thynges  
 Eche care decayes, and yet my sorrow springes.

NOTE.—The early translations of the Scriptures, and the works of the Reformers during this period, contributed much to the now rapidly increasing English literature.

## MODERN ENGLISH PERIOD.

This period may be said to have commenced about the middle of Elizabeth's reign, for during the long reign of that queen the language underwent considerable change, and the early Elizabethan writers are much less like the writers of the present century than the later ones.

Among the changes made during this last period may be noticed, the constant use of the apostrophe to denote the possessive case, the use of *y* at the end of numerous words formerly ending in *ie*, and a less frequent use of *y* in the middle of words. Orthography and rules of English Grammar began to claim the attention of the learned, and a large number of foreign words and idioms became incorporated into the English language.

*SPECIMENS OF MODERN ENGLISH.*

## SIR PHILIP SIDNEY.

Born A.D. 1554.—Died A.D. 1586.

*A Tempest.*

There arose even with the sun a veil of dark clouds before his face, which shortly, like ink poured into water, had blacked over all the face of heaven, preparing, as it were, a mournful stage for a tragedy to be



played on. For, forthwith the winds began to speak louder, and, as in a tumultuous kingdom, to think themselves fittest instruments of commandment; and blowing whole storms of hail and rain upon them, they were sooner in danger than they could almost bethink themselves of change. For then the traitorous sea began to swell in pride against the afflicted navy, under which, while the heaven favoured them, it had lain so calmly; making mountains of itself, over which the tossed and tottering ship should climb, &c.

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### EDMUND SPENSER.

Born A.D. 1553.—Died A.D. 1598.

#### *From his Faery Queen.*

Her yellow locks, crisped like golden wire,  
About her shoulders weren loosely shed,  
And, when the wind amongst them did inspire,  
They waved like a penon wide dispread,  
And low behind her back were scattered;  
And, whether art it were or heedless hap,  
As through the flowering forest rash she fled,  
In her rude hairs sweet flowers themselves did lap,  
And flourishing fresh leaves and blossoms did enwrap.

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### WILLIAM SHAKSPEARE.

Born A.D. 1564.—Died A.D. 1616.

#### *The Horse of Adonis.*

Look, when a painter would surpass the life,  
In limning out a well-proportion'd steed,  
His art with Nature's workmanship at strife,  
As if the dead the living should exceed:  
So did this horse excel a common one  
In shape, in courage, colour, pace, and bone.  
Round-hoof'd, short-jointed, fetlocks shag and long,  
Broad breast, full eye, small head, and nostril wide,  
High crest, short ears, strait legs, and passing strong,  
Thin mane, thick tail, broad buttock, tender hide:  
Look what a horse should have, he did not lack,  
Save a proud rider on so proud a back.

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### BEN JONSON.

Born A.D. 1574.—Died A.D. 1637.

#### *On Language.*

Language most shows a man: speak, that I may see thee. It springs  
Of the most retired and inmost parts of us, and is the image of the

parent of it, the mind. No glass renders a man's form or likeness so true as his speech. Nay, it is likened to a man; and, as we consider feature and composition in a man, so words in language, in the greatness, openness, sound, structure, and harmony of it. Some men are tall and big, so some language is high and great. Then the words are chosen, their sound ample, the composition fair, the absolution plenteous, and poured out, all grave, sinewy, and strong. Some are little and dwarfs; so of speech, it is humble and low, the words poor and flat, the members and periods thin and weak, without knitting or number. The middle are of a just stature. There the language is plain and pleasing; even without stopping, round without swelling; all well turned, composed, elegant, and accurate, &c.

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### JOSEPH HALL.

Born A.D. 1574.—Died A.D. 1656.

*From a Sermon preached at St. Paul's Cross on Good Friday.*

According to the solemnity of this time and place, I have chosen to commend unto your christian attention, our Saviour's farewell to nature, for his reviving was above it, in his last word, in his last act. His last word, 'It is finished;' his last act, 'He gave up the ghost.' That which he said, he did. If there be any theme that may challenge and command our ears and hearts, this is it: for behold, the sweetest word that ever Christ spake, and the most meritorious act that ever he did, are met together in this his last breath. In the one ye shall see him triumphing; yielding in the other, yet so as he overcomes, &c.

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### JOHN MILTON.

Born A.D. 1608.—Died A.D. 1674.

*An Address to Light.*

Hail, holy Light! offspring of heaven first-born,  
 Or of the Eternal co-eternal beam  
 May I express thee unblam'd? since God is light,  
 And never but in unapproach'd light  
 Dwelt from eternity, dwelt then in thee,  
 Bright effluence of bright essence increate.  
 Or hear'st thou rather pure ethereal stream,  
 Whose fountain who shall tell? Before the sun,  
 Before the heavens thou wert, and at the voice  
 Of God, as with a mantle didst invest  
 The rising world of waters dark and deep,  
 Won from the void and formless infinite, &c.

## A SPECIMEN OF MILTON'S PROSE.

*On his Blindness.*

It is not so wretched to be blind, as it is, not to be capable of enduring blindness. Let me be the most feeble creature alive, as long as that feebleness serves to invigorate the energies of my rational and immortal spirit; as long as in that obscurity in which I am enveloped, the light of the Divine Presence more clearly shines; and indeed in my blindness I enjoy, in no inconsiderable degree, the favour of the Deity, who regards me with more tenderness and compassion in proportion as I am able to behold nothing but himself, &c.

## ABRAHAM COWLEY.

Born A.D. 1618.—Died A.D. 1667.

The first minister of state has not so much business in public, as a wise man has in private: if the one have little leisure to be alone, the other has less leisure to be in company; the one has but part of the affairs of one nation, the other all the works of God and nature, under his consideration. There is no saying shocks me so much as that which I hear very often, 'that a man does not know how to pass his time.' It would have been but ill-spoken by Methusalem in the nine hundred and sixty-ninth year of his life; so far it is from us who have not time enough to attain to the utmost perfection of any part of any science, to have cause to complain that we are forced to be idle for want of work. But this you will say is work only for the learned; others are not capable either of the employments or divertisements that arrive from letters. I know they are not; and therefore cannot much recommend solitude to a man totally illiterate.

## JOHN DRYDEN.

Born A.D. 1631.—Died A.D. 1700.

*Improvement in Language.*

But to show that our language is improved, and that those people have not a just value for the age in which they live, let us consider in what the refinement of a language principally consists: that is, either in rejecting such old words or phrases which are ill-sounding or improper, or in admitting new, which are more proper, more sounding, and more significant. The reader will easily take notice, that when I speak of rejecting improper words and phrases, I mention not such as are antiquated by custom only; and, as I may say, without any fault of theirs. For in this case the refinement can be but accidental; that is, when the words and phrases which are rejected, happen to be improper. Neither would I be understood, when I speak of impro-

priety of language, either wholly to accuse the last age, or to excuse the present ; and least of all, myself ; for all writers have their imperfections and failings ; but I may safely conclude in the general, that our improprieties are less frequent, and less gross than theirs.

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### JOSEPH ADDISON.

Born A.D. 1672.—Died A.D. 1719

#### *On French Phrases.*

I have often wished that as in our constitution there are several persons whose business it is to watch over our laws, our liberties, and commerce, certain men might be set apart as superintendents of our language, to hinder any word of a foreign coinage from passing among us, and in particular to prohibit any French phrases from becoming current in this kingdom when those of our own stamp are altogether as valuable. The present war has so adulterated our tongue with strange words, that it would be impossible for one of our great-grand-fathers to know what his posterity have been doing, were he to read their exploits in the pages of a modern newspaper. Our warriors are very industrious in propagating the French language, at the same time that they were so gloriously successful in beating down their power. Our soldiers are men of strong heads for action, and perform such feats as they are not able to express. They want words in their own tongue to tell us what it is they achieve, and therefore send us an account of their performances in a jargon of phrases which they learn among their conquered enemies.

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### ALEXANDER POPE.

Born A.D. 1688.—Died A.D. 1744.

#### *On Sickness and Death.*

Sickness is a sort of early old age ; it teaches us a diffidence in our earthly state, and inspires us with the thoughts of a future, better than a thousand volumes of philosophers and divines. It gives so warning a concussion to those props of our vanity, our strength and youth, that we think of fortifying ourselves within, when there is so little dependence upon our out-works. Youth at the very best is but a betrayer of human life in a gentler and smoother manner than age ; it is like a stream that nourishes a plant upon a bank, and causes it to flourish and blossom to the sight, but at the same time is undermining it at the root in secret. My youth has dealt more fairly and openly with me ; it has afforded several prospects of my danger, and given me an advantage not very common to young men, that the attractions of the world have not dazzled me very much ; and I begin, where most people end, with a full conviction of the emptiness of all sorts of

ambition, and the unsatisfactory nature of all human pleasures. When a smart fit of sickness tells me this scurvy tenement of my body will fall in a little time, I am even as unconcerned as was that honest Hibernian, who, being in bed in the great storm some years ago, and told the house would tumble over his head, made answer, 'What care I for the house? I am only a lodger.'

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### SAMUEL JOHNSON.

Born A.D. 1709.—Died A.D. 1784.

#### *From his Preface to Shakspeare.*

Antiquity, like every other quality that attracts the notice of mankind, has undoubtedly votaries that reverence it, not from reason, but from prejudice. Some seem to admire indiscriminately whatever has been long preserved, without considering that time has sometimes co-operated with chance; all perhaps are more willing to honour past than present excellence; and the mind contemplates genius through the shades of age, as the eye surveys the sun through artificial opacity. The great contention of criticism is to find the faults of the moderns and the beauties of the ancients. While an author is yet living, we estimate his powers by his worst performance; and when he is dead, we rate them by his best. To works, however, of which the excellence is not absolute and definite, but gradual and comparative—to works not raised upon principles demonstrative and scientific, but appealing wholly to observation and experience—no other test can be applied than length of duration and continuance of esteem.

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### EDMUND BURKE.

Born A.D. 1730.—Died A.D. 1797.

#### *On the Sublime and Beautiful.*

Now, as words affect, not by any original power, but by representation, it might be supposed that their influence over the passions should be but light; yet it is quite otherwise, for we find by experience that eloquence and poetry are as capable, nay, indeed much more capable, of making deep and lively impressions than any other arts, and even than nature itself in very many cases. And this arises chiefly from these three causes. First, that we take an extraordinary part in the passions of others, and that we are easily affected and brought into sympathy by any tokens which are shown of them, and there are no tokens which can express all the circumstances of most passions so fully as words; so that if a person speaks upon any subject, he can not only convey the subject to you, but likewise the manner in which he is himself affected by it. Certain it is, that the influence of most things on our passions is not so much from the things themselves, as from our opinions concerning them; and these again depend very

much on the opinions of other men, conveyable for the most part by words only. Secondly, there are many things of a very affecting nature, which can seldom occur in the reality, but the words which represent them often do ; and thus they have an opportunity of making a deep impression and taking root in the mind, whilst the idea of the reality was transient, and to some, perhaps, never really occurred in any shape, to whom it is notwithstanding very affecting ; as war, death, famine, &c. Besides, many ideas have never been at all presented to the senses of any men but by words, as God, angels, devils, heaven, and hell, all of which have, however, a great influence over the passions. Thirdly, by words we have it in our power to make such combinations as we cannot possibly do otherwise. By this power of combining, we are able, by the addition of well-chosen circumstances, to give a new life and force to the simple object. In painting we may represent any fine figure we please, but we never can give it those enlivening touches which it may receive from words. To represent an angel in a picture, you can only draw a beautiful young man winged ; but what painting can furnish out anything so grand as the addition of one word, 'the angel of the Lord ?' It is true, I have here no clear idea ; but these words affect the mind more than the sensible image did, which is all I contend for, &c.

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### WILLIAM COWPER.

Born A.D. 1731.—Died A.D. 1800.

#### *Lines on the Death of his Mother.*

My mother ! when I learned that thou wast dead,  
 Say, wast thou conscious of the tears I shed ?  
 Hovered thy spirit o'er thy sorrowing son,  
 Wretch even then, life's journey just begun ?  
 Perhaps thou gav'st me, though unfelt, a kiss ;  
 Perhaps a tear, if souls can melt in bliss :  
 Ah that maternal smile ! it answers — Yea.  
 I heard the bell tolled on thy burial day,  
 I saw the hearse that bore thee slow away,  
 And, turning from my nursery window, drew  
 A long, long sigh, and wept a last adieu !  
 But was it such ? — It was. — Where thou art gone,  
 Adieus and farewells are a sound unknown :  
 May I but meet thee on that peaceful shore,  
 The parting word shall pass my lips no more !

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## SAMUEL COLERIDGE.

Born A.D. 1772—Died A.D. 1834.

*Work without Hope.*

All nature seems at work. Slugs leave their lair —  
 The bees are stirring — birds are on the wing —  
 And winter, slumbering in the open air,  
 Wears on his smiling face a dream of spring.  
 And I, the while, the sole unbusy thing,  
 Nor honey make, nor pair, nor build, nor sing;  
 Yet well I ken the banks where amaranths blow,  
 Have traced the fount whence streams of nectar flow.  
 Bloom, O ye amaranths ! bloom for whom ye may,  
 For me ye bloom not ! Glide, rich streams, away !  
 With lips unbrightened, wreathless brow, I stroll :  
 And would you learn the spells that drowse my soul ?  
 Work without hope draws nectar in a sieve,  
 And hope without an object cannot live.

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We shall conclude these specimens of language by giving a few examples of modern eloquence delivered in the British Houses of Parliament.

## SPEECH OF MR. HORACE WALPOLE

*In reproof of Mr. Pitt (afterwards Lord Chatham).*

Sir,—I was unwilling to interrupt the course of this debate while it was carried on with calmness and decency, by men who do not suffer the ardour of opposition to cloud their reason, or transport them to such expressions as the dignity of this assembly does not admit. I have hitherto deferred to answer the gentleman who declaimed against the bill with such fluency of rhetoric and such vehemence of gesture — who charged the advocates for the expedients now proposed with having no regard to any interest but their own, and with making laws only to consume paper, and threatened them with the defection of their adherents and the loss of their influence, upon this new discovery of their folly and their ignorance. Nor, Sir, do I now answer him for any other purpose than to remind him how little the clamours of rage and the petulance of invectives contribute to the purposes for which this assembly is called together — how little the discovery of truth is promoted, and the security of the nation established, by pompous diction and theatrical emotion. Formidable sounds and furious declamations, confident assertions and lofty periods, may affect the young and inexperienced; and perhaps the gentleman may have contracted his habits of oratory by conversing more with those of his own age than with such as have had more opportunities of acquiring knowledge and more successful methods of communicating their sentiments. If the heat of

his tamper, Sir, would suffer him to attend to those whose age and long acquaintance with business give them an indisputable right to deference and superiority, he would learn, in time, to reason rather than declaim, and to prefer justness of argument and an accurate knowledge of facts to sounding epithets and splendid superlatives, which may disturb the imagination for a moment, but leave no lasting impression on the mind. He would learn, Sir, that to accuse and to prove are very different, and that reproaches unsupported by evidence affect only the character of him that utters them. Excursions of fancy and flights of oratory are indeed pardonable in young men, but in no other; and it would surely contribute more, even to the purpose for which some gentlemen appear to speak (that of depreciating the conduct of the administration), to prove the inconveniences and injustice of this bill, than barely to assert them, with whatever magnificence of language, or appearance of zeal, honesty, or compassion.

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#### MR. PITT'S REPLY.

Sir,—The atrocious crime of being a young man, which the honourable gentleman has, with such spirit and decency, charged me with, I shall neither attempt to palliate nor deny, but content myself with wishing that I may be one of those whose follies may cease with their youth, and not of that number who are ignorant in spite of experience. Whether youth can be imputed to any man as a reproach, I will not assume the province of determining; but surely age may become justly contemptible, if the opportunities which it brings have passed away without improvement, and vice appears to prevail when the passions have subsided. The wretch who, after having seen the consequences of a thousand errors, continues still to blunder, and whose age has only added obstinacy to stupidity, is surely the object of either abhorrence or contempt, and deserves not that his grey hairs should secure him from insult. Much more, Sir, is he to be abhorred who, as he has advanced in age, has receded from virtue, and becomes more wicked with less temptation—who prostitutes himself for money which he cannot enjoy, and spends the remains of his life in the ruin of his country. But youth, Sir, is not my only crime; I have been accused of acting a theatrical part. A theatrical part may either imply some peculiarities of gesture, or a dissimulation of my real sentiments, and an adoption of the opinions and language of another man. In the first sense, Sir, the charge is too trifling to be confuted, and deserves only to be mentioned to be despised. I am at liberty, like every other man, to use my own language; and though perhaps I may have some ambition to please this gentleman, I shall not lay myself under any restraint, nor very solicitously copy his diction or his mien, however matured by age or modelled by experience. If any man shall, by charging me with theatrical behaviour, imply that I utter any sentiments but my own, I shall treat him as a calumniator and a villain; nor shall any protection shelter him from the treatment he deserves. I shall on such an occasion, without scruple, trample upon all those forms with which wealth and dignity entrench themselves, nor shall anything but age restrain my resentment—as



which always brings one privilege, that of being insolent and supercilious without punishment. But, with regard, Sir, to those whom I have offended, I am of opinion, that if I had acted a borrowed part, I should have avoided their censure: the heat that offended them is the ardour of conviction, and that zeal for the service of my country which neither hope nor fear shall influence me to suppress. I will not sit unconcerned while my liberty is invaded, nor look in silence upon public robbery. I will exert my endeavours, at whatever hazard, to repel the aggressor and drag the thief to justice, whoever may protect them in their villany, and whoever may partake of their plunder.

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#### EXTRACT FROM A SPEECH OF LORD MANSFIELD,

*When accused of courting the popular opinion.*

I come now to speak upon what, indeed, I would have gladly avoided, had I not been particularly pointed at for the part I have taken in this bill. It has been said by a noble lord on my left hand, that I likewise am running the race of popularity. If the noble lord means, by *popularity*, that applause bestowed by after ages on good and virtuous actions, I have long been struggling in that race, to what purpose all-trying time can alone determine; but if the noble lord means that mushroom popularity, that is raised without merit, and lost without a crime, he is much mistaken in his opinion. I defy the noble lord to point out a single action of my life, where the popularity of the times ever had the smallest influence on my determinations. I thank God I have a more permanent and steady rule for my conduct — the dictates of my own breast. Those that have foregone that pleasing adviser, and given up their mind to be the slave of every popular impulse, I sincerely pity — I pity them still more if their vanity leads them to mistake the shouts of a mob for the trumpet of fame. Experience might inform them that many who have been saluted with the huzzas of a crowd one day, have received their execrations the next; and many who, by the popularity of their times, have been held up as spotless patriots, have, nevertheless, appeared upon the historian's page, when truth has triumphed over delusion, the assassins of liberty. Why, then, the noble lord can think I am ambitious of present popularity, that echo of folly and shadow of renown, I am at a loss to determine. Besides, I do not know that the bill now before your lordships will be popular: it depends much upon the caprice of the day. It may not be popular to compel people to pay their debts; and, in that case, the present must be a very unpopular bill. It may not be popular either to take away any of the privileges of parliament; for I very well remember, and many of your lordships may remember, that not long ago the popular cry was for the extension of privilege, and so far did they carry it at that time that it was said that the privilege protected members even in criminal actions — nay, such was the power of popular prejudices over weak minds, that the very decisions of some of the courts were tintured with that doctrine. I thought so then, and think so still; but, nevertheless, it was a popular doctrine, and came immediately from those

who are called the friends of liberty—how deservedly time will show. True liberty, in my opinion, can only exist when justice is equally administered to all—to the king, and to the beggar. Where is the justice, then, or where is the law, that protects a member of parliament more than any other man from the punishment due to his crimes? The laws of this country allow of no place or employment to be a sanctuary for crimes; and where I have the honour to sit as judge, neither royal favour nor popular applause shall ever protect the guilty.

### SPEECH OF LORD CHATHAM

*Against the American War, and the employment of the Indians in it.*

I cannot, my Lords—I will not join in congratulation on misfortune and disgrace. This, my Lords, is a perilous and tremendous moment. It is not a time for adulation: the smoothness of flattery cannot save us in this rugged and awful crisis. It is now necessary to instruct the throne in the language of truth. We must, if possible, dispel the delusion and darkness which envelop it, and display, in its full danger and genuine colours, the ruin which is brought to our doors. Can ministers still presume to expect support in their infatuation? Can parliament be so dead to its dignity and duty as to give their support to measures thus obtruded and forced upon them—measures, my Lords, which have reduced this late flourishing empire to scorn and contempt? ‘But yesterday, and Britain might have stood against the world—now, none so poor as to do her reverence.’ The people whom we at first despised as rebels, but whom we now acknowledge as enemies, are abetted against us, supplied with every military store, have their interest consulted, and their ambassadors entertained, by our inveterate enemy; and ministers do not, and dare not, interpose with dignity or effect. The desperate state of our army abroad is in part known. No man more highly esteems and honours the British troops than I do. I know their virtues and their valour; I know they can achieve anything but impossibilities; and I know that the conquest of British America is an impossibility. You cannot, my Lords, you cannot conquer America. What is your present situation there? We do not know the worst; but we know that in three campaigns we have done nothing and suffered much. You may swell every expense, and accumulate every assistance, and extend your traffic to the shambles of every German despot: your attempts will be for ever vain and impotent—doubly so, indeed, from this mercenary aid on which you rely, for it irritates to an incurable resentment the minds of your adversaries, to overrun them with the mercenary sons of rapine and plunder, devoting them and their possessions to the rapacity of hireling cruelty. If I were an American as I am an Englishman, while a foreign troop was landed in my country, I never would lay down my arms—*never, never, never!*

But, my Lords, who is the man that, in addition to the disgraces and mischiefs of the war, has dared to authorise and associate to our arms the tomahawk and scalping-knife of the savage?—to call into civilised alliance the wild and inhuman inhabitants of the woods?—to dele-

to the merciless Indian the defence of disputed rights, and to wage the horrors of his barbarous war against our brethren? My Lords, these enormities cry aloud for redress and punishment. But, my Lords, this barbarous measure has been defended, not only on the principles of policy and necessity, but also on those of morality; 'for it is perfectly allowable,' says Lord Suffolk, 'to use all the means which God and nature have put into our hands.' I am astonished, I am shocked, to hear such principles confessed—to hear them avowed in this House, or in this country. My Lords, I did not intend to encroach so much on your attention, but I cannot repress my indignation—I feel myself impelled to speak. My Lords, we are called upon as members of this House, as men, as Christians, to protest against such horrible barbarity—'that God and nature have put into our hands!' What ideas of God and nature that noble lord may entertain, I know not; but I know that such detestable principles are equally abhorrent to religion and humanity. What! to attribute the sacred sanction of God and nature to the massacres of the Indian scalping-knife—to the cannibal savage, torturing, murdering, devouring, drinking the blood of his mangled victims! Such notions shock every precept of morality, every feeling of humanity, every sentiment of honour. These abominable principles, and this more abominable avowal of them, demand the most decisive indignation.

I call upon that Right Reverend, and this most Learned Bench, to vindicate the religion of their God, to support the justice of their country. I call upon the Bishops to interpose the unsullied sanctity of their lawn—upon the Judges to interpose the purity of their ermine—to save us from this pollution. I call upon the honour of your Lordships to reverence the dignity of your ancestors, and to maintain your own. I call upon the spirit and humanity of my country to vindicate the national character. **I INVOKE THE GENIUS OF THE CONSTITUTION!**

My Lords, I am old and weak, and at present unable to say more; but my feelings and indignation were too strong to have said less. I could not have slept this night in my bed, nor even reposed my head upon my pillow, without giving vent to my eternal abhorrence of such enormous and preposterous principles.

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Having, in the preceding pages, exhibited the English language, in its successive stages of Saxon, Semi-Saxon, Early English, Middle English, and Modern English—from its infancy to its maturity—we shall in the next place give a list of the principal works on English Grammar, arranging them, as far as received information can dictate, in chronological order, and then pass to a consideration of the grammatical principles of the Language.

### III. CHRONOLOGICAL LIST OF WORKS ON ENGLISH GRAMMAR.

DATES	AUTHORS	TITLES OF WORKS
A.D. 1550	Richard Sherrye . .	A Treatise on the Figures of Grammar and Rhetorick. <sup>(1)</sup>
1553	Dr. Thomas Wilson . .	The Art of Rhetorick, &c. <sup>(2)</sup>
1568	Sir Thomas Smith . .	A Tract concerning the Right Pronunciation and writing English.
1569	John Hart . . . . .	An Orthographie, &c., how to write or point the Image of Man's Voice moſte like to the Life of Nature.
1580	Mr. Bullockar . . .	Book for the Amendment of Orthographie for English Speech.
1582	Mr. Mulcaster . . .	On the Right Writing of our English Tongue.
1590	Peter Bales . . . .	A Plain Order of Orthographie.
1621	Dr. Alexander Gill . .	Longonomia Anglica.
1633	Charles Butler . . .	The English Grammar; or, the Institution of Letters, Syllables, and Words, in the English Tongue.
1640	Ben Jonson . . . . .	The English Grammar made by Ben Jonson, for the Benefit of all Strangers, out of his Observation of the English Language now spoken and in use.
1653	Dr. John Wallis . . .	Grammatica Linguae Anglicanae. <sup>(3)</sup>
1662	John Wilkins, D.D. . .	Essay towards a Real Character, and a Philosophical Language.
1687	John Locke . . . . .	Essay on the Human Understanding. <sup>(4)</sup>
1711	John Brightland . . .	A Grammar of the English Tongue, with the Arts of Logick, Rhetorick, &c.
1711	James Greenwood . .	Essay towards a Practical English Grammar.
1712	Michael Maittaire . .	The English Grammar; or, an Essay on the Art of Grammar, applied to and exemplified in the English Tongue.
1715	Elizabeth Elstob . .	The Rudiments of English Grammar for the English-Saxon Tongue, &c.
1722	Alex. Adam, LL.D. . .	The Principles of Latin and English Grammar, designed to facilitate the Study of both Languages by connecting them together.
1726	J. Henley, M.A. . . .	An Introduction to an English Grammar, with a Compendious Way to master any Language in the World.
1726	Issac Watts, D.D. . .	The Art of reading and writing English, 3rd edition. <sup>(5)</sup>
1740	Thomas Dilworth . .	A New Guide to the English Tongue. In five parts. Part Third being a short but comprehensive Grammar of the English Tongue.

<sup>(1)</sup> Omitting John of Cornwall, whose work was not printed, this is, probably, the first English Grammar on record.

<sup>(2)</sup> Todd and Johnson believe this to have been the first system of regular criticism on our language: as a treatise of Grammar, it may be called the second.

<sup>(3)</sup> This is an English Grammar written in Latin, being intended by the author for the use of foreigners as well as Englishmen.

<sup>(4)</sup> In the third and fourth books of this work, the author treats of the nature and imperfections of language, and of the manner in which words are applied as representations of ideas; therefore it deserves to be noticed in a list of works on English Grammar. Dr. Johnson says of this work, that if it had been called a Grammatical Essay, as it ought to have been, it would have been less read.

<sup>(5)</sup> In the present list, when the date of the first edition of a work is unknown, we give the date of the earliest known edition, with the number of that edition.

DATES	AUTHORS	TITLES OF WORKS
A.D.		
1746	John Kirkby . . . .	A New English Grammar.
1748	B. Martin . . . . .	Institutions of Language; A Physico-grammatical Essay on the Propriety and Rationale of the English Tongue.
1748	John Wesley . . . .	A Short English Grammar.
1750	James Greenwood . .	The Royal English Grammar, containing what is necessary to the Knowledge of the English Tongue, 4th edition.
1751	James Harris, Esq. . .	Hermes, or a Philosophical Inquiry concerning Universal Grammar.
1753	A. Fisher . . . . .	A Practical New Grammar, with Exercises of Bad English, 3rd edition.
1754	Daniel Farro . . . .	The Royal Universal British Grammar, and Vocabulary; being a Digestion of the Entire English Language into its Proper Parts of Speech.
1755	Dr. Samuel Johnson . .	A Grammar of the English Tongue. (Prefixed to his Dictionary.)
1758	Dr. John Ward . . . .	Four Essays upon the English Language, &c.
1758	Anselm Bayly, LL.D.	An Introduction to Languages, Literary and Philosophical.
1761	Dr. Joseph Priestley . .	The Rudiments of English Grammar adapted to the Use of Schools.
1761	Mr. White . . . . .	The English Verb: A Grammatical Essay.
1762	Dr. Joseph Priestley . .	A Course of Lectures on the Theory of Language and Universal Grammar.
1762	Dr. Robert Lowth . . .	A Short Introduction to English Grammar, with Critical Notes.
1764	Charles Wiseman . . .	Complete English Grammar, on a New Plan.
1768	William Ward, M.A. . .	An Essay on the English Language, in Two Treatises.
1765	Rev. John Entick . . .	A Grammatical Introduction to the English Tongue. (Prefixed to his Dictionary.)
1765	James Eiphinston . . .	The Principles of the English Language digested; or, English Grammar reduced to Analogy.
1767	William Ward, M.A. . .	A Grammar of the English Language, in Two Treatises.
1767	James Buchanan . . .	The British Grammar: an Essay in Four Parts.
1768	John Ash, LL.D. . . .	Grammatical Institutes; or, an Easy Introduction to Lowth's English Grammar, 2nd edition.
1769	J. Bell . . . . .	A Concise and Comprehensive System of English Grammar.
1770	Robert Baker . . . .	Remarks on the English Language, &c.
1770	Rev. Isaac Hodgson . .	A Practical English Grammar.
1770	Thomas Joel . . . . .	An Easy Introduction to the English Grammar; for Children under seven years.
1771	D. Fenning . . . . .	A New Grammar of the English Language.
1772	Anselm Bayly, LL.D. . .	A Plain and Complete Grammar of the English Language.
1773	John Carter . . . . .	A Practical English Grammar.
1775	Rev. Richard Wynnne . .	An Universal Grammar; for those unacquainted with the Learned Languages.
1777	Ellin Devis . . . . .	The Accidence, or First Rudiments of English Grammar; for Young Ladies, 3rd edition.
1778	Rev. John Shaw . . . .	A Methodical English Grammar; with Epitome of Rhetoric.
1778	J. Smith . . . . .	A Compendium of English Grammar; with Appendix of General Directions for Reading.
1780	Thomas Smetnam . . . .	The Practical Grammar; to which is added a Poetical Epitome of Grammar; also, a Short English Grammar upon the Plan of the Latin.
1780	Thomas Sheridan . . . .	The Rhetorical Grammar and Dictionary.
1781	Joshua Story . . . . .	An Introduction to English Grammar: with Treatise on Rhetoric.
1783	James Beattie, LL.D. . .	The Theory of Language; of the Origin and General Nature of Speech; and of Universal Grammar.
1784	E. Harrold . . . . .	A Short Introduction to English Grammar, 2nd edition.
1786	John Horne Tooke . . .	Epea Pteroenta, or the Diversions of Purley.

DATES	AUTHORS	TITLES OF WORKS
A.D.		
1786	A. Murray . . . . .	An Easy Grammar for the Use of Schools.
1786	John Burn . . . . .	A Practical Grammar of the English Language, 4th edition.
1788	Lawrence & Co. (Publishers) . . . . .	A Short System of English Grammar. <sup>(1)</sup>
1788	Charles Coote, LL.D. . . . .	Elements of the Grammar of the English Language.
1789	James Pickbourn . . . . .	A Dissertation on the English Verb, &c.
1789	Noah Webster, Esq. . . . .	Dissertations on the English Language, with Notes Historical and Critical.
1790	Rev. Daniel Pape . . . . .	A Key to English Grammar.
1790	R. Harrison . . . . .	Institutes of English Grammar, 4th edition.
1790	Alex. Bicknell, Esq. . . . .	The Grammatical Wreath; a Complete System of English Grammar; Selection of Rules from the Principal English Grammars.
1790	Rev. Lewis Brittain . . . . .	Rudiments of English Grammar, 2nd edition.
1794	John Hornsey . . . . .	A Short English Grammar, simplified to the Capacities of Children.
1795	Benjamin Rhodes . . . . .	A Concise English Grammar, rendered easy to every Capacity.
1795	Lindley Murray . . . . .	English Grammar, adapted to the different Classes of Learners.
1795	Rev. Richard Postlethwaite . . . . .	The Grammatical Art improved.
1796	Thomas Coar . . . . .	A Grammar of the English Tongue.
1796	John Knowles . . . . .	The Principles of English Grammar, with Critical Remarks, 4th edition.
1797	Rev. H. St. John Bullen . . . . .	Rudiments of English Grammar.
1797	James Rothwell . . . . .	A Comprehensive Grammar of the English Language, 2nd edition.
1797	Lindley Murray . . . . .	Abridgment of Murray's English Grammar.
1798	Nicholas Salmon . . . . .	The First Principles of English Grammar.
1800	Mrs. Eves . . . . .	The Grammatical Plaything.
1801	John Dalton . . . . .	Elements of English Grammar; a New System of Grammatical Instruction.
1802	Rev. Alex. Crombie, LL.D. . . . .	A Treatise on the Etymology and Syntax of the English Language.
1802	R. S. Skillern . . . . .	A New System of English Grammar, &c.
1803	Rev. Mark A. Meilan . . . . .	An Introduction to the English Language.
1803	John Walker . . . . .	Outlines of English Grammar, calculated for the Use of both Sexes at School.
1806	A. Hope . . . . .	A Compendious Grammar of the English Language.
1806	Rev. Daniel Pape . . . . .	A Compendious English Grammar.
1807	John Walker . . . . .	A Rhetorical Grammar in which the Common Improperities in Reading and Speaking are detected, 4th edition.
1807	John Sabine . . . . .	A Guide to Elocution, divided into Six Parts.
1807	William Angus, A.M. . . . .	A New System of English Grammar.
1807	Mrs. Lovechild . . . . .	The Mother's Grammar.
1808	Lindley Murray . . . . .	An English Grammar, comprehending the Principles and Rules of the Language. Illustrated by Exercises and Key. In 2 vols.
1808	Member of University of Oxford . . . . .	The Essentials of English Grammar; for Classical and French Schools.
1809	Ditto . . . . .	Lindley Murray examined, &c. <sup>(2)</sup>
1809	Rev. David Blair . . . . .	A Practical Grammar of the English Language.
1809	John Brown . . . . .	The Elements of English Education, containing an Introduction to English Grammar, and a Concise English Grammar.

<sup>(1)</sup> In the present list, when the author of a work is unknown, we give the name of the publisher.

<sup>(2)</sup> This work is an address to Classical, French, and English teachers, in which several absurdities, contradictions, and grammatical errors in Mr. Murray's Grammar are pointed out.

DATES	AUTHORS	TITLES OF WORKS
A.D.		
1810	William Haslett . . .	A New and Improved Grammar of the English Tongue, &c.
1811	John Fenwick . . .	A New Elementary Grammar of the English Language.
1811	B. H. Smart . . .	The Rudiments of English Grammar elucidated.
1812	D. St. Quentin . . .	The First Rudiments of General Grammar, applicable to all Language.
1813	Rev. W. Allen, M.A. . .	The Elements of English Grammar.
1813	John Grant . . .	A Grammar of the English Language.
1813	William Angus, A.M. . .	An Abridgement of Angus's Grammar, for the Use of Beginners, 2nd edition.
1813	Miss Lloyd . . .	Grammatical Dialogues, 2nd edition.
1814	William Lennie . . .	The Principles of English Grammar.
1815	Joseph Sutcliffe . . .	A Grammar of the English Language.
1816	James Gilchrist . . .	Philosophic Etymology, or Rational Grammar.
1817	M. Lalane . . .	A Comparative View of the English and Latin Languages, intended to establish an Easy and Methodical Plan for the Acquisition of both.
1817	Christopher Earnshaw	The Grammatical Remembrancer; a Short but Comprehensive English Grammar.
1817	James Andrew, LL.D.	Institutes of Grammar.
1817	Edw. Baldwin, Esq. . .	Outlines of English Grammar.
1817	Rev. James Macgowan	A Practical English Grammar, &c.
1818	Cecil Hartley . . .	Principles of Punctuation, &c.
1819	William Cobbett . . .	A Grammar of the English Language, in a Series of Letters.
1819	John Matheson . . .	Theory and Practice of English Grammar, adapted to the New Modes of Instruction.
1819	T. Whitworth . . .	A Complete Parsing Grammar.
1820	Henry Collier . . .	An Epitome of English Grammar.
1820	A. Scott . . .	Grammar of the English Language.
1820	Thomas Sternhold . . .	Essentials of English Grammar, done into Metre.
1820	P. H. Pullen . . .	The Mother's Book; Pestalozzi's Plan of awakening the Understanding of Children in Language.
1820	Samuel Kirkham . . .	English Grammar, in Familiar Lectures.
1820	Harriot Merrick . . .	An Easy Introduction to English Grammar, for Children under eight years.
1821	William G. Lewis . . .	A Grammar of the English Language; in which the Genius of the English Tongue is consulted.
1821	Mrs. Honoria Williams	Conversations on English Grammar, &c.
1822	W. Jillard Hort . . .	An Introduction to English Grammar.
1822	Rev. J. Nightingale . . .	The Lady's Grammar.
1822	Rev. Thomas Searle . . .	An English Grammar in Verse.
1823	William Banks . . .	The English Master, or Student's Guide to Reasoning and Composition.
1823	Goold Brown . . .	The Institutes of English Grammar.
1823	T. O. Churchhill . . .	A New Grammar of the English Language, &c.
1823	John Kigan . . .	Remarks on the Practice of Grammarians, &c.
1823	David Davidson . . .	A Syntactical English Grammar.
1824	John Fearn . . .	An Analysis of the Principles and Structure of Language, &c.
1824	Longman & Co. (Publishers)	An Attempt to illustrate the Rules of English Grammar, and to explain the Nature and Uses of the several Particles.
1824	Thomas Martin . . .	A Philological Grammar of the English Language.
1824	Peter Smith . . .	A Practical Guide to the Composition and Application of the English Language.
1827	George Granville . . .	The Imperial Grammar of the English Language.
1827	Helen Wood . . .	The Grammatical Reading Class Book, or Easy Introduction to English Grammar.
1827	S. Gurrler . . .	Dr. Priestley's English Grammar improved.
1828	Rev. W. Fletcher . . .	The Little Grammarian, in a Series of instructive Tales.

DATES	AUTHORS	TITLES OF WORKS
A.D.		
1828	Noah Webster, Esq. . .	A Philosophical and Practical Grammar of the English Language. (Prefixed to his Dictionary.)
1829	Charles Bucke . . . .	A Classical Grammar of the English Language.
1829	James Knowles . . . .	A Philosophical and Practical Grammar of the English Language.
1829	W. Pinnoek . . . . .	A Comprehensive Grammar of the English Language.
1830	Ditto . . . . .	English Grammar made easy.
1831	Noah Webster, Esq. . .	An Improved Grammar of the English Language.
1832	Samuel Alexander . . .	A Practical and Logical Grammar of the English Language, 4th edition.
1832	Rev. C. J. Lyon . . . .	Analysis of the Seven Parts of Speech.
1832	Rev. Robert Simson . .	English Grammar simplified.
1832	Rev. J. Russell, D.D. . .	English Grammar.
1834	J. M. McCulloch, D.D. .	A Manual of English Grammar, Philosophical and Practical.
1835	L. Alexander . . . . .	The Young Lady and Gent's Guide to the Grammar of the English Language.
1835	Richard Hiley . . . . .	A Treatise on English Grammar, &c.
1835	Ditto . . . . .	An Abridgement of Hiley's English Grammar.
1835	C. Irving, LL.D. . . . .	A Catechism of English Grammar. New edition by E. Wickes.
1835	Mrs. Marcet . . . . .	Mary's Grammar; interspersed with Stories.
1835	M. Rice . . . . .	An Initiatory Step to English Composition, or Grammatical Analysis facilitated.
1835	Edward Allen . . . . .	The Pocket English Explanator; or, a Dive into Grammar.
1835	R. G. Parker . . . . .	Progressive Exercises in English Grammar.
1836	Frederic Barnard . . . .	Analytic Grammar with Symbolic Illustration.
1836	A. B. Johnson . . . . .	A Treatise on Language, or the Relation which Words bear to Things.
1837	David Booth . . . . .	The Principles of English Grammar.
1837	Alexander Reid . . . . .	Rudiments of English Grammar.
1837	Matthias Green . . . . .	An English Grammar.
1837	A. Mylne, D.D. . . . .	An Epitome of English Grammar, 12th edition.
1838	T. K. Arnold . . . . .	An English Grammar for Classical Schools.
1838	William Cramp . . . . .	The Philosophy of Language; Practical Rules for acquiring a Knowledge of English Grammar.
1838	Rev. T. A. Giles . . . .	Elements of English Grammar, 2nd edition.
1838	Irish Board of Education	An English Grammar.
1838	John L. Parkhurst . . . .	English Grammar for Beginners, &c.
1838	Whittaker (Publisher)	The Writer's and Student's Grammar of the English Language.
1839	John Best Davidson . . .	The Difficulties of English Grammar removed.
1839	Joseph Guy . . . . .	First English Grammar for Junior Classes, &c.
1839	William Hill . . . . .	The Grammatical Text-book, 2nd edition.
1839	Samuel Maunder . . . . .	The Practical English Linguæduct: Part 2. A Short and Comprehensive Grammar.
1839	Rev. John Oswald . . . .	Outlines of English Grammar, 5th edition.
1839	John Wood, Esq. . . . .	First Elements of English Grammar.
1840	Edward W. Foster . . . .	The Elements of English Grammar.
1840	Edward Pengelley . . . .	The Elements of English Grammar.
1840	Rev. Brandon Turner . . .	A New English Grammar.
1840	Scottish School-book Association	The Principles of English Grammar, with the Rules of Syntax exemplified, 4th edition.
1841	Hugh Doherty . . . . .	An Introduction to English Grammar on Universal Principles.
1841	Allen and Cornwell . . . .	An English School Grammar, 3rd edition.
1841	W. J. Simmonite . . . . .	The Practical Self-teaching Grammar, &c.
1841	Hodson (Publisher) . . . .	Inductive Grammar, 5th edition.
1841	B. H. Smart . . . . .	Grammar on its True Basis. The Accidence and Principles of English Grammar.
1842	E. Del Mar . . . . .	A Grammar of the English Language, in Familiar Lectures.
1842	Alexander Wilson . . . .	Outlines of English Grammar for National and other Schools.



DATES	AUTHORS	TITLES OF WORKS
A.D.		
1842	Alex. J. D. D'Orsey	English Grammar and Composition, &c.
1842	Rev. John Lindsay . . .	English Grammar for National and other Elementary Schools.
1842	Machen (Publisher) . .	The Handbook of English Grammar.
1843	George Crane . . . . .	The Principles of Language, exemplified in a Practical English Grammar.
1843	G. F. Graham . . . . .	Helps to English Grammar.
1843	R. G. Latham, M.D. . .	An Elementary English Grammar, for the Use of Schools.
1843	W. Nicholson . . . . .	The Young Man's Self-teaching Grammar of the English Language.
1843	George Payne, LL.D.	Elements of Language and General Grammar.
1843	Robert Sullivan, Esq.	An Attempt to simplify English Grammar, 2nd edition.
1843	John Turner . . . . .	The Intellectual English Grammar, 2nd edition.
1844	M. and W. B. Flower	A Practical English Grammar.
1844	Rev. Bradford Frazee	An Improved Grammar of the English Language.
1844	George Jacob Holyoake	Practical Grammar; or, Composition divested of Difficulties.
1844	George Rae . . . . .	First Lessons in English Grammar, stereotyped edition.
1845	B. Stell . . . . .	Outline of English Grammar.
1845	Rev. George King . . .	A Succinct and Comprehensive Grammar of the English Language, new edition.
1845	John Atkin . . . . .	A Practical and Self-instructing English Grammar.
1845	C. W. Connon . . . . .	A System of English Grammar, founded on the Philosophy of Language, and the Practice of the best Authors.
1845	Alex. J. D. D'Orsey	Introduction to English Grammar.
1845	Mrs. Edmonds . . . . .	Notes on English Grammar, for Juvenile Pupils.
1845	Mrs. Marcet . . . . .	Willy's Grammar; interspersed with Stories, 2nd edition.
1846	George Darnell . . . . .	Grammar made intelligible to Children.
1846	John Guy . . . . .	Mother's Own Catechism of Grammar.
1846	George Jacob Holyoake	The Handbook of Grammar.
1846	John Millen . . . . .	An Initiatory Grammar of the English Language.
1846	Elizabeth Oram . . . .	First Lessons in English Grammar.
1846	Scottish School-book Association	The Young Child's Grammar.
1846	Rev. C. J. Smith . . . .	A Manual of English Grammar, &c.
1846	W. H. Wells . . . . .	A Grammar of the English Language.
1847	M. A. Allison . . . . .	First Lessons in English Grammar, 7th edition.
1847	J. R. Chandler . . . . .	A Grammar of the English Language.
1847	William Emblow . . . .	An English School Grammar.
1847	J. H. James . . . . .	The Elements of Grammar, &c.
1847	R. G. Latham, M.D. . .	First Outlines of Logic, applied to Grammar and Etymology.
1847	Pickering (Publisher) .	General Principles of Grammar.
1847	Gerald Murray . . . . .	The Reformed Grammar, or Philosophical Test of English Composition.
1847	L. B. (A Lady) . . . . .	The Young Lady's New Grammar.
1847	John Phillips . . . . .	The Popular Class-room Grammar, &c.
1848	C. H. Bromby . . . . .	The Pupil-teacher's English Grammar.
1848	Rev. M. Harrison . . . .	The Rise, Progress, and Present Structure of the English Language.
1848	J. H. James . . . . .	Primary Instruction in English Grammar.
1848	Rev. B. G. Johns . . . .	Short and Simple Grammar Lessons.
1848	John T. Sinnett . . . . .	The Plain and Easy English Grammar for the Industrious Classes.
1848	Harriet Smith . . . . .	English Grammar simplified.
1848	T. Weedon . . . . .	A Practical Grammar of the English Language.
1849	J. Lambe . . . . .	The Westminster Handbook to Universal Grammar, exemplified in its Application to the English Language.
1849	William Stewart . . . .	A Grammar of the English Language.

DATES	AUTHORS	TITLES OF WORKS
A.D.		
1850	R. G. Latham, M.D. .	English Grammar for Commercial Schools.
1850	William Manneville .	English Grammar simplified.
1850	S. Griffith . . . . .	The Theory of Grammar.
1850	John White . . . . .	A System of English Grammar.
1850	W. C. Fowler . . . .	English Grammar. The English Language in its Elements and Forms, &c.
1851	Rev. John Hunter, M.A.	Text-book of English Grammar: A Treatise on the Etymology and Syntax of the English Language.
1851	Jacob Lowres . . . .	A System of English Parsing and Derivation: with the Rudiments of English Grammar, &c.
1851	Houlston & Stoneman (Publishers)	Tutor's English Grammar. (Contained in the first volume of the 'Family Tutor'.)
1851	Walter McLeod . . .	An Explanatory English Grammar for Beginners.
1852	William Martin . . .	The Intellectual Grammar, &c.
1852	Daniel Macintosh . .	Elements of English Grammar.
1853	Rev. John Hunter, M.A.	Manual of English Grammar.
1854	Rev. Edward Thring, M.A.	The Elements of Grammar taught in English, 2nd edition.
1854	W. and R. Chambers .	English Grammar and Composition.
1854	S. Ellison . . . . .	A Grammar of the English Language.
1855	M. Wilson . . . . .	A Complete English Grammar, &c.
1855	Thomas Goodwin . .	The Student's Practical Grammar of the English Language.
1855	Rev. A. Wilson . . .	Abstract of Hunter's Manual of English Grammar.
1856	George Currey . . . .	An English Grammar for Beginners.
1857	Viscount Downe . . .	An Elementary English Grammar.
1857	J. D. Morell, M.A. . .	A Grammar of the English Language, together with an Exposition of the Analysis of Sentences.
1858	W. D. Kenny . . . . .	An English Grammar, &c.
1859	M. D. Kavanagh . . .	A New English Grammar, &c.
1862	G. F. Graham . . . .	English Grammar Practice; or, Exercises on the Etymology, Syntax, and Prosody of the English Language.
1863	Jacob Lowres . . . .	Companion to English Grammar; being a Guide to Analysis of Sentences, Paraphrasing, Higher Order of Parsing, Punctuation, Composition, &c. With numerous Exercises for Pupils.

NOTE.—There are several grammars without dates which are not included in the preceding list. Many others no doubt exist, of which the Author has never heard. If all the Grammars that have been published were known, the whole number in and out of print is probably much more considerable.

## PRINCIPLES OF GRAMMAR.

(For Exercises and Questions, see end of Orthoepy.)

ENGLISH GRAMMAR is the art of speaking and writing the English language with propriety. It may be divided into five parts; namely,

Orthoepy  
Orthography  
Etymology  
Syntax  
Prosody.

ORTHOEPEY treats of the various sounds of the language, and the proper pronunciation of words.

ORTHOGRAPHY treats of correct spelling, or the method of forming syllables and words from letters.

ETYMOLOGY treats of the classification, inflection, and derivation of words.

SYNTAX treats of the arrangement, connection, and dependence of the several parts of a sentence.

PROSODY treats of accent, quantity, emphasis, pause, intonation or tone, and metre or the laws of versification.

### NOTES AND QUOTATIONS.

The word *Grammar* is derived from the French *grammaire*, the French from the Latin *grammatica*, and the Latin from the Greek *gramma*, a letter.

Orthoepy from the Greek, *orthos*, correct, and *epos*, a sound.

Orthography " " *orthos*, correct, and *grapho*, I write.

Etymology " " *etimos*, true, and *logos*, a discourse.

Syntax " " *sun*, together, and *taxis*, an arrangement.

Prosody " " *prosoidia*, signifying accent or song.

In many English grammars *orthoepy* is entirely omitted, in others it is supposed to form a part of orthography, but this supposition is a manifest mistake; for if the real nature of each be attentively considered, it will appear evident that orthoepy and orthography are totally different subjects, and equally entitled to a separate classification.

\* Orthoepy is different from orthography.—*Latham's Grammar*.

\* Orthoepy ought to have been reckoned as a part of grammar before orthography, since speech precedes writing.—*Greenwood's Grammar*.

\* All the rules of grammar are properly classed under the five heads of Orthoepy, Orthography, Etymology, Syntax, and Prosody.—*Knowles's Grammar*.

\* Grammar may be divided into five parts; that is, Orthography, Orthoepy, Etymology, Syntax, and Prosody.—*Brown's Grammar*.

\* It is divided into five parts, viz. Orthography, Orthoepy, Etymology, Syntax, and Prosody.—*Alexander's Grammar*.

\* Grammar has therefore five distinct parts: First, Orthoepy; second, Orthography; third, Etymology; fourth, Syntax; and fifth, Prosody.—*Fenwick's Grammar*.

## ORTHOEPY.

Orthoepy is that part of grammar which treats of the various sounds of the language, and the proper pronunciation of words.

Letters are characters or marks used in writing or printing to represent the articulate sounds of the human voice.

The letters of a language are called its alphabet. A perfect alphabet should contain as many letters as there are simple elementary sounds in the language, so that each letter may represent a particular sound and no other. Such an alphabet, however, is not in existence.

The English alphabet consists of twenty-six letters, but there are about thirty-four simple elementary sounds in the English language to represent by these letters; therefore the English alphabet, like all others, more or less, is imperfect. Its principal imperfections will be afterwards more particularly noticed.

## NOTES, ETC.

The word *alphabet* is derived from the first two letters of the Greeks, *alpha, beta*. As to the first letters, what they were, who first invented them, and among what people they were first in use, there is still room to doubt. Philo attributes this noble invention to Abraham; Josephus and others, to Enoch; Bibliander, to Adam; Eusebius and others, to Moses; Pliny, Lucan, and others, to the Phœnicians; Tacitus, to the Egyptians; some, to the Ethiopians; and others, to the Chinese.

There have also been various conjectures about the different kinds of letters used in different languages; thus, according to Crinitus, Moses invented the Hebrew letters; Abraham, the Syriac and Chaldee; the Phœnicians, those of Attica, brought into Greece by Cadmus, and from thence into Italy by the Pelasgians; Nicostrata, the Roman; Isis, the Egyptian; and Ulphilas, those of the Goths.

The letters of the alphabet are said, by some, to have been first invented by Memnon, king of Ethiopia, about the year 1822 B.C.; whence they were carried into Phœnicia, and there formed into a written language by Cadmus, who, in 1493 B.C., took the Phœnician alphabet into Greece, where he founded the city of Thebes, whence sprang the Greek language. The Romans took their alphabet from the Greeks, but put the letters into a different form; and we fashioned ours after the model of the Roman character; but the alphabet called the Old English was formed from the Anglo-Saxon, which is more like the Phœnician.

This noble art from Cadmus took its rise,  
Of painting words and speaking to the eyes,  
He first in wondrous magic fetters bound  
The airy voice, and stopped the flying sound;  
The various figures by his pencil wrought,  
Gave colour and a body to the thought.—*Lucan*.

Authors differ widely in determining the exact number of elementary sounds of the English language. Thus—

Knowles	enumerates	twenty-nine	sounds,	nine	of	which	are	vowel	sounds.
Andrew	"	thirty-two	"	ten	of	which	are	vowel	sounds.
Murray	"	thirty-three	"	twelve	of	which	are	vowel	sounds.
Latham	"	thirty-four	"	twelve	of	which	are	vowel	sounds.
Bromby	"	thirty-four	"	thirteen	of	which	are	vowel	sounds.
Doherty	"	thirty-six	"	twelve	of	which	are	vowel	sounds.

### ARTICULATE SOUNDS AND THEIR REPRESENTATIVES.

An articulate sound is the sound of the human voice, formed by the organs of speech. Articulate sounds are of two kinds, simple and compound.

Of the simple sounds, some are formed by an impulse or single stroke of the voice, and a mere opening of the mouth in a particular manner: these are called vowel or vocal sounds.

On the contrary, others require the application and use of the several parts of the mouth, as the teeth, the lips, the palate, &c.; and yet cannot make a perfect sound but by their union with the vowels or vocal sounds: these are called consonants. Hence letters are divided into two general classes; namely, vowels and consonants.

A vowel is a letter that makes a complete sound of itself without the aid of any other letter. The vowels are *a, e, i, o, u*, and *y* when they do not begin a word or syllable.

A consonant is a letter that cannot be perfectly sounded without the aid of a vowel. The consonants are *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, x, z*, and *w* and *y* when they begin a word or syllable.

#### NOTES, ETC.

The principal organs of speech are the tongue, the lips, the teeth, the palate, the throat, and the nose.

Vowels from *vocalis*, sounding, because they make a distinct sound of themselves.

Consonants from *consono*, I sound together, that is, letters sounded with other letters.

Grammarians differ on the sounds of *w* and *y* when they begin a word or syllable. Some authors affirm that they are always vowels; others consider them as consonants at the beginning of words or syllables, and vowels in all other positions. Among those who favour the former opinion are—Knowles, Angus, Sheridan, Louth, Bullen, Crombie, and Harrison. Among those who favour the latter are—Andrew, Murray, Irving, Pullen, Sullivan, Hiley, Walker, Reid, Doherty, Flinck, Kirkham, Brown, D'Orsay, Earnshaw, Del Mar, Foster, Fenning, Smart, Arnold, Fisher, Sabine, and a host of others. The following reasons are given in favour of the latter opinion:—

1. The indefinite article *a* becomes *an* before a word beginning with a vowel sound, but it does not before *w* or *y*.

2. Those who maintain that *y* is always a vowel assert that in all positions it has the sound either of *i* in pine, or of *ee* in feet, but it has neither of these sounds in such words as *ye*, for the word *ye* is not sounded *i-e* or *ee-e*.

3. Each of the vowels *a, e, i, o, u*, can make, and frequently does make, a syllable by itself, at the beginning of a word, but *w* or *y* never does.

4. The vowels *a, e, i, o, u*, combine and form a syllable with a single consonant placed after them, as *ab, eb, ib, ob, ub*, but *w* and *y* do not.

5. *W* is always silent before *r* in the same syllable, and *y* is not used in such a position, but the vowels *a, e, i, o, u*, are both used and sounded in that situation.

6. Letters of the same sounds as *w* and *y* are always reckoned consonants in other languages.

# VOWEL SOUNDS.

The single vowel sounds of the English language may be illustrated by the following list of words :—

The English or long <i>a</i> as in fate	The close or short <i>i</i> as in tin
" French or short <i>a</i> " fat	" open or long <i>o</i> " no
" Italian or middle <i>a</i> " far	" close or short <i>o</i> " not
" German or broad <i>a</i> " fall	" long slender <i>o</i> " move
" open or long <i>e</i> " me	" close or short <i>u</i> " but
" close or short <i>e</i> " met	" middle or obtuse <i>u</i> " bull

*Remark.*—The long sound of *i* as in mine, and the long sound of *u* as in mute, are generally believed to be compound sounds, and are therefore omitted in the preceding list of single vowel sounds.

The blending together of two vowel sounds in the same syllable is called a diphthong. When both vowels are sounded, they are called a proper diphthong, but when only one of the vowels is sounded, they are sometimes called an improper diphthong, but more properly a 'digraph.'

There are only four diphthongal sounds in the English language, and two of them may be represented by a single letter. They are the following:—

*oi* in toil, represented also by *oy*, as in toy.

*ou* in ounce, represented also by *ow*, as in now.

*u* in tube, represented also by *eu* or *ew*, as in feud, few.

*i* in time, which is composed of two simple sounds rapidly pronounced.

The vowel sound of *w* is considered to be the same as that of *u*—thus, cow=con; and the vowel sound of *y* is considered to be the same as that of *i* or *e*—thus, by=bi, lovely=love-le. They are therefore included in the preceding sounds.

The consonantal sounds of *w* and *y* approach very nearly to the vowel sounds of *o* in move, and *e* in me, and are therefore called semi-vowel sounds.

## NOTES, ETC.

Diphthong from the Greek *di* or *dis*, double, and *phthongos*, a sound, = a double sound.

Digraph from the Greek *di* or *dis*, double, and *grapho*, I write, = a double writing.

To call that a diphthong whose sound is monophthongal, is an abuse of language, and creates confusion.—*Crombie's Grammar*.

Two or more letters that stand for a single sound, or that which passes on the ear as a single sound, are properly called a digraph, a trigraph.—*Smart's Grammar*.

A proper diphthong, if each vowel is sounded,—an improper diphthong, or rather a digraph, if only one vowel is sounded.—*Hammer's Grammar*.

There are many combinations of vowels in English words, in which one vowel only is sounded, as, *ai*, *ea*, *ie*, &c. These may be called digraphs.—*Webster*.

As the diphthong derives its name and nature from its sound, and not from its letters, and properly denotes a double sound, no union of two vowels, where one is silent, can, in strictness, be entitled to that appellation.—*Murray's Grammar*.

The principal digraphs, or combinations of vowels, having only the appearance of diphthongs, are the following :—

<i>aa</i> as in Aaron	<i>ee</i> as in feet	<i>oe</i> as in foe
<i>ae</i> " anapaest	<i>ei</i> " deceit	<i>oo</i> " door
<i>ai</i> " fair	<i>eo</i> " people	<i>ow</i> " blow
<i>ao</i> " gaol	<i>ey</i> " convey	<i>ua</i> " guard
<i>au</i> " aunt	<i>ia</i> " martial	<i>ue</i> " true
<i>aw</i> " bawl	<i>ie</i> " friend	<i>ui</i> " guide
<i>ay</i> " gay	<i>io</i> " nation	<i>uy</i> " buy
<i>ea</i> " seat	<i>ou</i> " loaf	

The blending together of three vowel sounds in the same syllable is called a triphthong; as, *uoy* in *buoy*. But when only one or two of the vowels are sounded, the combination is properly called a trigraph.

There are but few triphthongs and trigraphs in the English language. The following are the principal :—

<i>eau</i> as in beauty	<i>uai</i> as in quaint
<i>euu</i> " plentiful	<i>uea</i> " queasy
<i>ieu</i> " adieu	<i>uee</i> " queen
<i>iew</i> " view	<i>uoi</i> " quoir
<i>iou</i> " anxious	<i>uoy</i> " buoy

Besides a few words which are wholly composed of vowels; as, *awe*, *aye*, *ewe*, *eye*, *owe*.

The vowels are sometimes divided into broad and slender: the broad vowels are *a*, *o*, *u*; the slender vowels are *e* and *i*.

They are also sometimes divided into such as are simple and pure, and into such as are compound and impure. The simple or pure vowels are *a*, *e*, *o*; the compound or impure vowels are *i* and *u*.

The vowels *i* and *u* are never doubled in English words, nor *a* except in some proper nouns from the Hebrew; as, *Isaac*, *Baal*, *Aaron*, *Canaan*.

The vowel *e* occurs more frequently than any other letter in the English language; both *e* and *o* are very frequently doubled.

#### NOTES.

Triphthong from *treis* or *tri*, three; and *phthongos*, a sound.  
 Trigraph from *treis* or *tri*, three; and *grapho*, I write.

Most of our triphthongs are found in words adopted from the French, and retain the sound which they had in their original language.

## ON CONSONANTS.

Consonants admit of three different classifications, depending upon the following principles :—

1. The nature of articulate sounds.
2. The organs employed in their formation.
3. The effect produced by their sounds on the ear.

### FIRST CLASSIFICATION.

The classification arising from the nature of articulate sounds, is the division into —

**MUTES**, or such consonants as cannot be sounded at all without a vowel ; as, b, p, t, d, k, c and g hard.

**SEMIVOWELS**, or such consonants as can be imperfectly sounded without a vowel ; as, f, h, j, l, m, n, r, s, v, x, z, c and g soft, ng.

**LIQUIDS**, or the semivowels l, m, n, r, so called from their readily uniting with other consonants, and flowing as it were into their sounds.

### Subdivisions.

The mutes are of two kinds ; namely, pure and impure :—

Pure mutes are those whose sounds cannot be at all prolonged ; as, p, t, k, and c hard.

Impure mutes are those whose sounds can be continued, though for a very short space, as b, d, and g hard.

The semivowels are of three kinds ; namely, pure vocal, impure vocal, and aspirated.

Pure vocal semivowels are those which are sounded entirely by the voice ; as, l, m, n, r, w, y, ng.

Impure vocal semivowels are those which are formed by a mixture of breath with the voice ; as, v, z, th flat.

Aspirated semivowels are those which are formed entirely by the breath ; as, f, h, s, th sharp.

### NOTES, ETC.

Mute from the French *muet*, or Latin *mutus*, silent.

Semivowel from the Latin *semi*, half, and vowel.

Liquid from the French *liquide*, or Latin *liquor*, I melt.

The letter *c* is soft when sounded like *s*, as in cell=sell ; and hard when sounded like *k*, as in can=kan. The letter *g* is soft when sounded like *j*, as in gin=jin ; and hard when it has its other sound, as in go, got. Both *c* and *g* are generally soft before *e*, *i*, *y*, and hard in other positions.

The character of the several letters may be seen in the following table :—

Mutes . . .	{	Pure . . . . .	p, t, k, c hard
		Impure . . . . .	b, d, g hard
Semivowels	{	Pure vocal . . . . .	l, m, n, r, w, y, ng
		Impure vocal . . . . .	v, z, th flat
		Aspirated . . . . .	f, h, s, th sharp



## SECOND CLASSIFICATION.

The classification arising from the organs employed in the formation of consonants, is the division into—

**LABIALS** ; as, *b, p, m*, being formed entirely by the lips.

**DENTALS** ; as, *th* in thing, and *th* in thine, being formed by placing the tip of the tongue between the teeth.

**LABIO-DENTALS** ; as, *f, v*, being formed by the under lip and the upper teeth.

**PALATALS** ; as, *d, t, s, z, l, n, r*, being formed by an application of the tongue to different parts of the palate, from the upper gum to the roof of the mouth.

**NASALS** ; as, *m, n, ng*, so called from their sounds passing through the nose, and not through the lips.

**GUTTURALS** ; as, *g, h, k, q*, being partly formed in the throat.

Those letters which are formed by the same organs are called cognate letters ; thus *b* and *p* are cognates, being both formed by the lips.

The letters *s, z, sh*, are sometimes called sibilants from the hissing sounds made in uttering them.

## THIRD CLASSIFICATION.

The classification of consonants arising from the effect produced on the ear, is the division into sharps and flats.

## NOTES, &amp;c.

Labial	from the Latin	<i>labium</i> , the lip.
Dental	"	" <i>dens</i> , a tooth.
Palatal	"	" <i>palatum</i> , the palate.
Nasal	"	" <i>nasus</i> , the nose.
Guttural	"	" <i>guttur</i> , the throat.

The letter *h* is, by some authors, considered to be neither vowel, consonant, nor articulate sound, but a mere breathing or mark of aspiration. This remark may be true of languages in which initial *h* is never sounded, but it is a manifest mistake to apply it to the English language, in which there are comparatively few words in which initial *h* is not sounded. Probably the only English words in which initial *h* is silent are the following and their derivatives :—

hour	honest	hostler
heir	honour	hospital
herb	humour	humble

And it is doubted by some authors whether *hostler*, *hospital*, and *humble* should be pronounced without the aspirate.

In words beginning with *wh*, the aspiration of the *h* should precede the *w* ; thus—

What	is	called	as if written	hwat, not wat.
Whet	"	"	"	hwet, not wet.
Whether	"	"	"	hwether, not wether.

Those producing a sharp sound on the ear are called the sharp consonants, and those producing a flat sound are called flat consonants.

The sharp and flat consonants run in regularly contrasted pairs. The following is a list of the sharps and their corresponding flats.

Sharp	corresponding with	Flat
<i>p</i> in pit		<i>b</i> in bit
<i>f</i> in fan	" "	<i>v</i> in van
<i>t</i> in ten	" "	<i>d</i> in den
<i>k</i> in killed	" "	<i>g</i> in guild
<i>s</i> in seal	" "	<i>z</i> in zeal
<i>th</i> in thistle	" "	<i>th</i> in this = <i>dh</i>
<i>s</i> in sure = <i>sh</i>	" "	<i>z</i> in assure = <i>zh</i>

### CHANGE OF SOUND IN CONSONANTS.

When a sharp and a flat consonant come together in the same syllable, they cannot be pronounced without changing the sound of one. Either the sharp consonant must become flat, or the flat consonant become sharp; that is, both must be sounded sharp or flat.

### EXAMPLES.

Drop'd is sounded either *dropt*, in which the *d* is changed in sound to its corresponding sharp, or *drobd*, in which the *p* is changed to its corresponding flat.

Look'd must be sounded either *lookt* or *loogd*, &c. &c.

### NOTES.

The principal distinction between a sharp consonant and its corresponding flat is, that the sharp is formed by the breath only, and the flat by the breath and the voice together.

It should be borne in mind that though some of the consonant sounds in the preceding list are represented by two letters, yet they are all single sounds. Thus the combinations *th*, *dh*, *sh*, *zh*, *ng*, represent single sounds, for which there are no corresponding single letters.

Sometimes the consonants are simply divided into 'Mute consonants' and 'Liquid consonants.' According to this classification both the mutes and the semivowels of the preceding list are included under the general name of 'Mute consonants.' The liquid consonants are *l*, *m*, *n*, *r*.

The sharps are sometimes called *whispering* or *surd* mutes, and the flats *vocal* or *sonant* mutes.

Since two mutes of different characters cannot be sounded together, it follows that when *s* follows a flat in the same syllable it is pronounced like *z*, and when *d* follows a sharp it is pronounced like *t*. Thus *rods* = *rodz*, and *leap'd* = *leapt*. (*See general questions at the end.*)

## IMPERFECTIONS OF THE ENGLISH ALPHABET.

The imperfections of the English alphabet are of three kinds ; namely :—

1. It is redundant.
2. It is deficient.
3. It is inconsistent.

1. Though the alphabet of the English language contains twenty-six letters, only twenty-two of them represent elementary sounds. The remaining four letters are superfluous, as their place might always be taken by other letters or combinations of letters having the same power. The four redundant letters are the following :—

<i>c</i>	sounding like <i>s</i> or <i>k</i> ,	as in	cell, call = <del>sell</del> , kall
<i>j</i>	" " <i>dz</i>	"	jest = dzhest
<i>q</i>	" " <i>k</i>	"	queen = kqueen
<i>x</i>	" " <i>ks</i> or <i>gz</i>	"	box, exile = boks, egzile

Thus we see that the letters *c, j, q, x*, may be struck out of the English alphabet without doing it any real injury.

2. The English alphabet is deficient also. It has not single letters to represent several of the single sounds of the language ; namely :—

The sound of <i>th</i> as in thing			
"	<i>th</i>	"	then
"	<i>sh</i>	"	shine
"	<i>ng</i>	"	song

It is deficient also in not having separate letters to represent the several sounds which are given to the same letter, as in the case of the letter *a* ; this is made to represent four different sounds, which in a perfect alphabet would require four different characters to represent them.

3. The chief inconsistency of the English alphabet lies in its representing single sounds by double letters, and compound or double sounds by single letters.

Examples of the first kind occur in such words as—

$\left. \begin{array}{l} \text{thine} \\ \& \\ \text{shine} \end{array} \right\}$  where single sounds are represented by double letters  $\left\{ \begin{array}{l} \text{th} \\ \& \\ \text{sh} \end{array} \right.$

Examples of the latter kind occur in such words as—

$\left. \begin{array}{l} \text{jet} \\ \& \\ \text{exist} \end{array} \right\}$  where compound sounds, *dx*, *gz*, are represented by single letters  $\left\{ \begin{array}{l} j \\ \& \\ x \end{array} \right.$

### ON VARIABLE AND UNIFORM SOUNDS.

Of the consonants some have variable sounds, whilst others retain one uniform sound whether placed at the beginning, middle, or end of a word. The following classification shows which of them have variable sounds, and which uniform sounds. (*See general questions at the end.*)

Variable	Uniform
c as in city, candle	b as in baker, number
d " dead, soldier	f " fancy, mischief
g " got, ginger	h " hat, adhere
n " noble, conquer	j " jest, unjust
r " rage, card	k " kept, lick
s " sample, besom	l " line, will
t " take, patience	m " murmur, rum
x " exercise, exert	p " pet, slipper
z " zeal, azure	q " quick, conquest.

All the vowels have variable sounds, as exhibited on page 53.

### ON SILENT OR MUTE LETTERS.

- B is silent before *t* or after *m* in the same syllable; as in debt, doubt, dumb, lamb.
- C " before *z*, as in Czar, Czarina, also in the words indict, victuals, muscle.
- E " at the end of English words generally, except he, be, me, we, the, she, thee.

#### NOTES.

In the Saxon language the single sounds of *th* in thing, and *th* in then, were represented by single characters. (*See page 15.*)

The letters *j*, *s*, *q*, are sometimes called double mutes.

*F* is uniform in its sound, except in the word *of*, which is pronounced *ov*.

*J* is uniform in its sound, except in the word *hallelujah*, where it sounds like *y*.

*M* is uniform, except in *comptroller*, which is pronounced *controller*. Account is now written *account*.

*R*, at the beginning of words, has a rough sound, but in other situations it has a smoother sound.

- G is silent before *m* or *n* in the same syllable, as in phlegm, gnaw, resign, &c.
- H " when preceded by *r*, or at the end of a word, as in rheum, Sarah.
- K " when followed by *n* in the same syllable, as in knife, know, knave.
- L " between *a* and *k*, and between *a* and *m* in the same syllable, as in talk, calm.  
also in the words could, should, would, calf, half, halve, folk, yolk, malmsey, salmon.
- N " after *m* in the same syllable, as in hymn, solemn, column, autumn.
- P " at the beginning of words before *s* or *t*, as in psalm, psalter, ptisan.  
also between *m* and *t*, as in tempt, exempt, empty, &c.
- S " in the words island, isle, aisle, demesne, viscount, corps, Carlisle.
- T " when preceded by *s* and followed by *en* or *le*; as hasten, listen, castle, bustle.  
also in the words, often, soften, Christmas, chestnut, mortgage, bankruptcy.
- W " before *r* in the same syllable, as in wrath, wreck, wrist, wrong, wrung.  
also in the words whole, whoop, two, sword, answer, whole-some, owe.

### GENERAL SCALE OF THE SINGLE ELEMENTARY SOUNDS OF THE ENGLISH LANGUAGE.

#### SINGLE VOWEL SOUNDS.

<i>a</i> as in fate	<i>i</i> as in tin
<i>a</i> " fat	<i>o</i> " no
<i>a</i> " far	<i>o</i> " not
<i>a</i> " fall	<i>o</i> " move
<i>e</i> " me	<i>u</i> " but
<i>e</i> " met	<i>u</i> " bull

#### THE SEMI-VOWELS.

<i>w</i> as in we	<i>y</i> as in ye
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#### SHARP SOUNDS, (*corresponding*) FLAT SOUNDS.

<i>p</i> as in pit	<i>b</i> as in bit
<i>f</i> " fan	<i>v</i> " van
<i>t</i> " ten	<i>d</i> " den
<i>k</i> " killed	<i>g</i> " guild
<i>s</i> " seal	<i>z</i> " zeal
<i>s</i> " sure = <i>sh</i>	<i>z</i> " azure = <i>zh</i>
<i>th</i> " thistle	<i>th</i> " this = <i>dh</i>

LIQUID SOUNDS.

*l* as in lad  
*m* „ mad.

*Nasal.*

*ng* as in rang.

*n* as in nest.  
*r* „ rest.

*Aspirate.*

*h* as in hang.

COMPOUND VOWEL SOUNDS.

*oi* as in toil.  
*ou* „ ounce.

long *u* as in tube = *ew*  
 long *i* „ time.\*

COMPOUND CONSONANT SOUNDS.

*ch* as in chill = *tch*.

*j* as in jill = *dzh*.

REMARKS ON THE SOUNDS OF VARIOUS COMBINATIONS.

*Arch* preceding a consonant is sounded like *artch*, as in archbishop, archdeacon, &c.: but when it precedes a vowel it sounds like *ark*, as in archangel, archipelago; except in archer, arched, archery, arch-enemy.

*Au* is generally sounded like *a* in *fall*, as in taught, caught; before *n* and another consonant it has the sound of *a* in *art*, as in aunt, flaunt, laundry, gauntlet; in *hautboy* it sounds like *o*, and the *t* is silent. In laurel and laudanum it sounds like short *o*.

*Ch* is commonly sounded like *tch*, as in church. In words of Greek origin it is sounded like *k*, as in chemist, ache. In words of French origin it is sounded like *sh*, as in machine, chaise. *Ch* is silent in schism, drachm, schedule, yacht.

*Cious* and *tious* at the end of words sound like *shus*, as in precious, captious; and *cial* and *tial* sound like *shall*, as in special, martial.

*Ea* is generally sounded like *e* in *me*, as in heat, hear; sometimes it has the sound of *e* in *met*, as in breath, bread, meadow; and sometimes the sound of *a* in *fate*, as great, bear, break.

NOTE.

\* Authors are not agreed upon the two sounds which form the diphthongal sound of long *i* as in time. Walker and Brown suppose it to be composed of the sound of *a* in father, and *e* in *he*, pronounced as closely together as possible. Latham considers it to be the sound of *a* in *fat*, followed by that of *y* in *yet*, rapidly pronounced. Knowles tells us that it is composed of the sound of *a* in *all*, and *e* in *eve*. Doherty states that the sound of *i* in time is a close compound of the short sound of *o* in *son*, or of *u* in *nut*, with the short sound of *i* in *thin*.

- Ei** has various sounds; sometimes it is sounded like *a* in *fate*, as in *vein*, *reign*; sometimes like open *e*, as in *deceit*, *neither*, *either*; occasionally it has the sound of long *i*, as in *sleight*, *height*. In *foreign* and *forfeit*, it has the sound of *i* in *pin*.
- Eo** has the sound of *e* in *me*, as in *people*; the sound of *e* in *met*, as in *leopard*, *jeopardy*; the sound of short *u*, as in *puncheon*, *dungeon*. In the words *geography*, *geology*, and *geometry*, the *e* and *o* belong to separate syllables.
- Ey** and **ay** are generally sounded alike, as in *bey*, *bay*; *hey*, *hay*; *grey*, *gray*; *prey*, *pray*. *Key* and *ley* are exceptions.
- Gh** has sometimes the sound of *f*, as in *laugh*, *draught*, *cough*, *tough*, *enough*. It is sometimes silent, as in *plough*.
- Ice** when unaccented is generally sounded like *ias*, as in *justice*, *notice*; but when accented the *i* is pronounced long, as *advice*, *rice*. *Caprice* is sounded *capreese*.
- Ique** is generally sounded as if written *eke*, as in *oblique*, *Mozambique*, *Martinique*; and *aque* as if written *ake*, as in *opaque*.
- Logue** is sounded like *log*, as in *catalogue*, *decatalogue*, &c.; but when *ogue* is not preceded by *l*, the *o* is long, as in *rogue*, *vogue*, &c. *Synagogue* and *pedagogue* are exceptions.
- Ou** has various sounds; it is most commonly sounded like *ow* in *now*, as in *bound*, *ounce*; sometimes it has the sound of *u* in *bubble*, as in *trouble*, *couple*; sometimes the sound of *a* in *fall*, as in *ought*, *bought*; occasionally it has the sound of *o* in *move*, as in *soup*, *group*; and sometimes the sound of *o* in *no*, as in *four*, *court*, &c.
- Ph** is generally sounded like *f*, as in *phantom*, *philosopher*, &c. In the words *Stephen* and *nephew* it sounds like *v*. In diphthong and triphthong the sound of *p* only is heard. *Ph* is silent before *th*, as in *phthisic*.
- Re** at the end of some words is sounded like *er*, as in *acra*, *nitre*, *nitre*, *centre*, *lucra*, *sceptre*, *spectre*, *theatre*.
- Th** has a sharp sound, as in *thin*; and a flat sound, as in *thine*: it is sometimes sounded like *t* only, as in *Thames*, *Thomas*, *thyme*, *asthma*.
- Tion** and **sion** at the end of words are sounded like the verb *shun*, as in *nation*, *mansion*; except when *tion* is preceded by *s*, when the termination sounds like *tshun*, as in *question*.
- Uy** is sounded like double *e*, as in *obloquy*, *soliloquy*; except in *buy* and its derivatives, where it has the long sound of *i*.

### CAUTIONS.\*

1. Be careful not to sound *v* like *w*, nor *w* like *v*, a practice so common in many localities among the uneducated.

#### NOTE.

\* Almost every experienced teacher must have noticed the tendency in some children to commit one or more of the errors here referred to; and if not effectually cured of the habit in their younger years, it is almost impossible for them to get rid of it when they grow older.

EXAMPLES.

Very should not be pronounced wery.  
 Vinegar       "       "       winegar.  
 Well         "       "       vell.

2. Be careful not to sound words ending with a 'vowel' as if they ended with *r*, a common practice with some, but very offensive to the ear.

EXAMPLES.

Idea should not be pronounced idear.  
 Saw           "       "       sawr.  
 Drawing      "       "       drawingr.

3. Be careful not to aspirate *h* at the beginning of words in which it should be silent; and be as careful to sound it when it occurs at the beginning of other words.

EXAMPLES.

Hour is pronounced as if written our.  
 Honest       "       "       onest.  
 Honour      "       "       onour.  
 But  
 Horseman should not be pronounced orseman  
 His           "       "       ia.  
 Hand         "       "       and.

4. Be careful not to sound words beginning with a vowel as if they began with an aspirated *h*.

EXAMPLES.

Owl should not be pronounced howl.  
 Art           "       "       hart.  
 Air           "       "       hair.

5. Be careful not to substitute the sounds of the sharp mutes for their corresponding flats where such a change is not allowable.

EXAMPLES.

I vow that Jenkin is a wizard,  
 should not be pronounced  
 I fow that Shenkin iss a wisart.

6. Be careful that the participial termination *ing* be not sounded *is*, nor the termination *en* as *ing*.



**EXAMPLES.**

	Speaking	should not be pronounced	speakin.
	Writing	" "	writin.
Nor	Garden	as if it were written	garding.
	Warden	" "	warding.

7. Be careful to give vowels and diphthongs their proper sounds.

**EXAMPLES.**

	Voice	should not be pronounced	vice.
	Mind	" "	māw-ēnd.
	round about	" "	ra-oond aba-oot.

8. Be careful not to sound words ending in *rm* or *lm* as if a vowel came between them.

**EXAMPLES.**

	Harm	should not be pronounced	har-um
	helm	" "	hel-um.

9. Be careful to avoid pronouncing words ending in *ing* as if they ended in *k*.

**EXAMPLES.**

	Nothing	should not be pronounced	nothink
	Anything	" "	anythink.

10. Be careful that the sounds of *d* and *t* are not thickened by an aspirated *h*, where no such letter is contained in the word.

**EXAMPLES.**

	Louder	should not be pronounced	loudher
	Better	" "	betther.

**EXERCISES.**

## No. 1.

*Give the derivation of the following words.*

Grammar, orthography, orthoepey, etymology, syntax, prosody, alphabet, vowel, consonant, diphthong, digraph, triphthong, trigraph, mute, semivowel, liquid, labial, dental, palatal, nasal, guttural.

No. 2.

*Underline the vowels in the following passage.*

'O Solitude ! first state of human kind !  
Which bless'd remain'd till man did find  
Ev'n his own helper's company ;  
As soon as two, alas ! together join'd,  
The serpent made up three.'—*Cowley.*

No. 3.

*Underline the silent letters in the following words.*

Debt, dumb, czar, indict, victuals, muscles, whole, whoop, dove, gone,  
two, sword, phlegm, answer, gnaw, wholesome, design, owe, oh, rheum,  
Sarah, wrath, knave, wreck, talk, Christmas, balm, often, half, hostler,  
should, yolk, bankruptcy, hasten, solemn, aisle, demesne, corps, phthisic,  
tempt, aisle.

'A story should, to please, at least seem true,  
Be apropos, well told, concise, and new ;  
And whensoe'er it deviates from these rules,  
The wise will sleep, and leave applause to fools.'

*Stillingfleet.*

No. 4.

*Pronounce the following words.*

Architect, arch-wise, archives, archaic, arch-duke, archery, high, eye,  
arrow, harrow, am, ham, honest, humour, whet, wet, when, wen, hen,  
wether, ether, whether, child, chyle, distich, chorus, chasm, cbick,  
chaise, phial, Philomel, phlegm, phthisis, meagre, sepulchre, massacre,  
dough, trough, often, loin, line, rind, Rhine, hind, hautboy, laundry,  
caught, gauntlet, laurel, neither, realm, farm, succession, digestion,  
reception, group, hasten, soften, crumble, indict, muscle, folk, psalter,  
ptisan, wrung, whole, hole, hear, bear, heat, great, height, either, grey,  
gray, lay, ley, hey, key, think, thine, thyme, Thomas, verses, idea,  
drawing, air, hair, vine, wine, farthing, garden, nothing, utter, broader,  
machine, chemistry, geography.

No. 5.

*Distinguish proper diphthongal sounds from mere vowel digraphs in the following lines.*

'Blest be that spot where cheerful guests retire  
To pause from toil, and trim their evening fire;  
Blest that abode where want and pain repair,  
And every stranger finds a ready chair;  
Blest be those feasts with simple plenty crown'd  
Where all the ruddy family around  
Laugh at the jests or pranks, that never fail,  
Or sigh with pity at some mournful tale,  
Or press the bashful stranger to his food,  
And learn the luxury of doing good.'—*Goldsmith's Traveller.*

## No. 6.

*Classify the following letters according to the divisions of articulate sounds.*

(See questions at the end.)

b, d, f, k, l, m, n, p, q, r, t, v, x.

## No. 7.

*Classify the following according to the divisions arising from the organs employed in their formation.*

g, h, i, m, r, k, p, s, q, z.

## No. 8.

*Divide the following letters into sharps and their corresponding flats.*

b, s, v, k, t, g, d, f, p, z.

## No. 9.

*Tell what letters are changed in sound in pronouncing the following words.*

heap'd	heads	cook'd
cus'd	stags	bends
work'd	stoves	ask'd.

## QUESTIONS FOR EXAMINATION.

What is English grammar? Into how many parts may grammar be divided? Of what does Orthoepey treat? Orthography? Etymology? Syntax? Prosody?

What are letters? What are the letters of a language called? What should a perfect alphabet contain? Are there any such alphabets? How many letters in the English alphabet? How many single elementary sounds in the English language?

What is an articulate sound? How many kinds of articulate sounds are there? What are those sounds called which are formed simply by a stroke of the voice and a mere opening of the mouth? What are those sounds called which cannot make a perfect sound but by their union with the vocal sounds? Into what two general classes are letters divided? What is a vowel? Name the vowels. What is a consonant? Name the consonants.

Give a list of words illustrating the vowel sounds of the language. Are the sounds represented by all the vowels simple? What is a diphthong? What is a digraph? Enumerate the diphthongal sounds in the English language. What are the consonantal sounds of *w* and *y* sometimes called?

Name some of the principal digraphs, and give examples of words in which they are found. What is a triphthong? What is a trigraph? Name the principal triphthongs and trigraphs in the English language, with words containing them. Which are the broad vowels? Which are the slender vowels? Which are the simple or pure vowels? Which are the compound or impure vowels? What vowels are never doubled in English words? What letter occurs most frequently in English?

What is the classification of consonants arising from the nature of articulate sounds? What are mutes? What are semivowels? What are liquids? How are mutes subdivided? Which are the pure mutes? Which the impure? How are semivowels subdivided? Which are the pure vocal? The impure vocal? The aspirated?

What is the classification of consonants arising from the organs employed in their formation? Name the labials. Why are they so called? Name the dentals. How are they formed? Which are the labio-dentals, and why so called? Name the palatals, and why so called? Which are the nasals, and why so called? Which are the gutturals, and why so called? What are cognate letters? Which are the sibilants? Why are they so called?

What is the classification of consonants arising from the effect produced on the ear? Which are the sharp consonants? Which are the flats? When two consonants of different characters come together, what change must take place in order that they may be pronounced?

What are the three principal imperfections of the English alphabet? Name the redundant letters. What are its deficiencies? Explain its inconsistency.

Which of the consonants have variable sounds? Which of them have uniform sounds? In what situation is the letter *b* silent? In what situation is each of the following letters silent respectively?—*c, e, g, h, k, l, n, p, s, t, w*.

## GENERAL QUESTIONS FOR MORE ADVANCED STUDENTS.

Enumerate the elementary sounds of the English language. When are *s* and *d* pronounced like *x* and *t*, and for what reasons? Give a short account of the origin and fashioning of the present English alphabet. In what situation are *u* and *y* consonants, and what arguments would you adduce in support of their consonantal character in this situation? Give a list of words illustrating the different sounds of *ch*. When are the letters *b, g,* and *p* silent? Give a list of words in which the initial *h* is silent. Enumerate the principal organs of speech, and the letters formed by the aid of each respectively. Make a table of liquid and mute consonants, showing, by examples of assimilation or permutation, which stand peculiarly related to each other. What are the principal errors in orthoepy which careless readers should be cautioned against? What objection is made to the term 'improper diphthong,' and what term would you substitute for it? Show that authors are not agreed upon the exact number of sounds in the English language. What do you understand by *c* soft, *c* hard, *g* soft, *g* hard, and before what letters are *c* and *g* generally soft? Tabulate the mutes and semi-vowels according to their subdivisions. In what position is the letter *h* always silent? What is peculiar in the pronunciation of most words beginning with *wh*? What is the principal distinction between a sharp mute and its corresponding flat? By what name is the former sometimes called, and by what the latter? State fully the principal imperfections of the English alphabet. Give a list of words illustrating the sounds of the variable consonants.

## ORTHOGRAPHY.

'Let all the foreign tongues alone,  
Till you can spell and read your own.'—*Watts*.

ORTHOGRAPHY treats of correct spelling, or the method of forming syllables and words from letters.

In writing words, two sorts of letters are used; namely, CAPITALS and *small letters*.

Small letters constitute the body of a work; and capitals are used for the sake of prominence and distinction.

Words should begin with capital letters in the following positions;—

1. The first word of a chapter, letter, or any writing.
2. The first word of every distinct sentence.
3. The first word of every line in poetry.

4. The pronoun I and the interjection O.
5. All names of the Deity.
6. The names of days, months, and festivals.
7. All proper names, and titles of office or honour.
8. Adjectives derived from proper names of persons or places.
9. Any word of particular importance.
10. A personified object, when it conveys an idea strictly individual.
11. The first word of a direct quotation.
12. The chief words in the titles of books.

NOTE.—In printing, the titles of books, and the heads of their principal divisions, should be capitals throughout; but when books are merely mentioned, the chief words in the titles begin with capitals, and the other letters are small. Proper nouns frequently have capitals throughout.

### EXAMPLES.

(*In illustration of the preceding rules on Capitals.*)

In the beginning God created the heaven and the earth. And the earth was without form and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.

Sing, 'Live for ever, wondrous King,  
Born to redeem, and strong to save;'  
Sing, 'Where, O Death, is now thy sting,  
And where thy victory, O Grave?'

Gibraltar, a strong fortress south of Spain, was taken by Sir George Rooke in the reign of Anne, and has been held by the English to the present time.

Having arrived on Christmas, the last Saturday in December, I spent the following month in reading of the Reformation, and the Revolution, and also some passages in Milton's *Paradise Lost*, and Pope's *Essay on Man*. Solomon says, 'Love not sleep, lest thou come to poverty.'

### OF SYLLABLES AND WORDS.

A syllable is one or more letters, one of which must be a vowel, pronounced by a single effort of the voice; as, *a*, *ant*, *blank*.

A word is one or more syllables spoken or written as the sign of some idea; as, *horse*, *horseman*, *horsemanship*.

In every word there are as many syllables as there are distinct vowel sounds, or separate efforts of the voice; as, *tri-an-gle*, *pen-man-ship*.

'As many vowels as emit a sound,  
So many syllables in words are found.'—*Brightland*.

A word of *one* syllable is called a *Monosyllable*; as, *man*.

A word of *two* syllables is called a *Dissyllable*; as, *man-age*.

A word of *three* syllables is called a *Trisyllable*; as, *man-age-ment*.

A word of *four* or *more* syllables, a *Polysyllable*; as, *man-age-a-ble*.

Words have been divided into *primitive* and *derivative*, and also into *simple* and *compound*.

A *primitive* word is one that is not formed from any other word in the language; as, *king*, *wise*, *correct*.

A *derivative* word is one that is formed from some simpler word in the language; as, *kingdom*, *wisely*, *connected*.

A *simple* word is one that is not compounded; as, *glass*, *field*, *master*.

A *compound* word is one that is composed of two or more simple words joined together, with or without a hyphen; as, *glass-house*, *corn-field*, *schoolmaster*.

## DIVISION OF WORDS INTO SYLLABLES.

In writing and printing, it is frequently necessary to divide words. The following general rules for the separation of syllables may be considered safe to follow:—

1. Divide words as they are *correctly* pronounced; as, *gram-mar*, *fa-tal*, *tri-an-gle*, *in-dic-a-tive*.

2. Divide compound words into the simple words which compose them; as, *watch-man*, *pen-knife*, *lamp-post*.

3. In derivative words the grammatical terminations and prefixes should generally be separated from the primitive word; as, *touch-ing*, *great-ly*, *connect-ed*, *dis-connect*.

### NOTES, ETC.

The longest syllable has no more than eight letters, as *strength*; and the longest word in English has no more than eight syllables, as *in-cum-pre-hen-si-bil-i-ty*.

'From low foundations wisely laid,  
The fabric rears its lofty head:  
From A, B, C, thus well instructed,  
We are by gentle steps conducted,  
Until, by various sounds combined,  
In words we speak our hidden mind;  
Tell to each other what we know,  
And into social beings grow.'—*Circle of the Sciences*.

The word *syllable* is derived from the Greek *sun*, together; and *labein*, to take. The word implies as many letters as can be taken together with one effort of the voice.

Monosyllable	from the Greek <i>monos</i> , and <i>syllable</i> , which mean 'one syllable.'
Dissyllable	" <i>dis</i> , and <i>syllable</i> , which mean 'two syllables.'
Trisyllable	" <i>tris</i> , and <i>syllable</i> , which mean 'three syllables.'
Polysyllable	" <i>polus</i> , and <i>syllable</i> , which mean 'many syllables.'

4. When two vowels come together, and both are fully sounded, they must be placed in different syllables; as, cre-ata, ru-in, re-enter, cli-ent.

5. Never divide words of one syllable; as, speak, through, went.

6. Never separate letters of the same syllable; as, un-fore-known.

7. The terminations *tion*, *sion*, *cian*, *cial*, *cious*, should not be divided when forming but one sound; as, no-tion, man-sion, Gre-cian, so-cial, gra-cious.

8. Two consonants forming but one sound, as, *ch*, *th*, *ph*, *ng*, are never separated; as, ba-chelor, bro-ther, tro-phy, sing-ing.

## SPELLING.

Correct spelling is the art of forming words by their proper letters.

NOTE.—Spelling ought to be regulated by pronunciation, and to some extent this is the case; but it is subject to great irregularities, and no general rules can be given that are free from exceptions. Indeed, accuracy in spelling is to be acquired rather by constant practice in reading, writing from dictation, and copying passages from good authors, than by the study of written rules. But to be ignorant of the orthography of such words as are uniformly spelled and frequently used, is justly considered disgraceful. The following general rules may be of service to learners.

### RULE I.

Words of one syllable ending in *l*, *f*, or *s*, have these consonants double after one vowel, but single after two vowels.

#### EXAMPLES.

ball	bell	hail	heal
staff	stuff	beef	grief
lass	less	pies	knees.

#### *Exceptions to the Rule.*

(Ending in *l*)—A few words beginning with *qu* have *ll* after two vowels; as, *quill*, *quell*.

(Ending in *f*)—*If*, *of*, *quaff*.

(Ending in *s*)—*As*, *has*, *gas*, *was*, *yes*, *is*, *his*, *this*, *thus*, *us*, *guess*.

RULE II.

In words ending in any other consonant than *l, f, or s*, the final consonant is not doubled.

EXAMPLES.

lad	lead	lap	leap
ram	ream	tar	tear
man	mean	fat	feet.

*Exceptions to the Rule.*

*Add, ebb, egg, err, inn, odd, bunn, burr, butt, purr, buzz.*

RULE III.

Words ending in silent *e* lose the *e* when a syllable beginning with a vowel is added; but words ending in double *e* retain both.

EXAMPLES.

love	loving	see	seeing
slave	slavish	flee	fleeing
blame	blamable	agree	agreeable.

*Exceptions to the Rule.*

Dyeing, singeing, swingeing, and words in *oe*, as shoeing. Words ending in *ce* or *ge* also retain the *e* before *ous* and *able*, to preserve the soft sound of *c* and *g*; as, peaceable, courageous. Words ending in *ie* drop the *e* before *ing*, and then change the *i* into *y*; as, die, dying.\*

\* Several words in which silent *e* is followed by *able*, are unsettled. By way of illustration, I shall give nine words as they are spelled in different dictionaries; and, strange to say, in no word of the nine are the dictionaries all agreed in the mode of spelling.

JOHNSON'S	WALKER'S	ENTICK'S	COLES'S	REID'S	SULLIVAN'S	WEBSTER'S
Blamable	blameable	blamable	blameable	blamable	blamable	blamable
Proveable	proveable	proveable	proveable	provable	provable	provable
Improveable	improveable	improveable	improveable	improvable	improvable	improvable
Moveable	moveable	moveable	moveable	movable	movable	movable
Saleable	saleable	saleable	salable	saleable	saleable	saleable
Advisable	advisable	advisable	adviseable	advisable	advisable	advisable
Removable	removeable	removable	removeable	removable	removable	removable
Immoveable	immoveable	immoveable	immoveable	immovable	immovable	immovable
Tunable	tunable	tunable	tuneable	tunable	tunable	tunable

Respecting the preceding words, it will be seen on inspection, that in Reid's, Sullivan's, and Webster's dictionaries, the silent *e* is in almost every instance dropped; in



## RULE IV.

Words ending in silent *e* do not lose the *e* when a syllable is added beginning with a consonant.

## EXAMPLES.

pale	paleness	hope	hopeful
care	careless	manage	management
tame	tamely	improve	improvement

*Exceptions to the Rule.*

*Duly, truly, wholly, awful, wisdom, hatred, nursing, argument.* In *judgement, abridgement, and acknowledgement*, the *e* is usually omitted, but without reason.

## RULE V.

Words ending in *y* preceded by a consonant change the *y* into *i* when a syllable is added; but the *y* is not changed when preceded by a vowel.

## EXAMPLES.

holy	holier	joy	joyful
glory	glorious	buy	buyer

*Exceptions to the Rule.*

The *y* is retained when followed by *ing* or *ish*, that *i* may not be doubled; as *cry, crying; baby, babyish*. The *y* is also retained in *dry, sly, shy*, before *ly* or *ness*; as, *dryly, dryness, slyly, &c.* *Ty* is changed into *te* when *ous* is added; as, *plenty, plenteous*. *Daily, gaily, gaiety*, are exceptions to the latter part of the rule.

## RULE VI.

Words ending in *ll* generally drop one *l* before *ness, less, ly, ful*; but words ending in any other double consonant retain the double letter before these terminations.

## EXAMPLES.

full	fulness	stiff	stiffness
skill	skillless	pass	passless
dull	dully	odd	oddy
will	wilful	bliss	blissful

Walker's and Coles's the *e* is in most cases retained; in Johnson's the *e* is oftener dropped than retained; and in Entick's it is oftener retained than dropped.

In the dictionaries by Johnson, Walker, Entick, Ash, Jones, and Robinson, *seable*; while in those by Sullivan, Webster, and Nuttall, the same word is *vable*. In Reid's dictionary it is written both ways, *seable, vable*.

*Exceptions.*

*Illness, shrillness, stillness, smallness, fellness.\**

RULE VII.

Words of one syllable ending in a single consonant preceded by a single vowel, double that consonant when a syllable is added beginning with a vowel ; but the consonant is not doubled if preceded by two vowels.

EXAMPLES.

fit	fitted	steam	steamer
rob	robber	sleep	sleeping
sin	sinned	rain	rained

*Exceptions to the Rule.*

Final *x* is never doubled; as *tax*, *taxed*. The *l* in *wool*, though preceded by two vowels, is doubled before *en*; *woollen*.

RULE VIII.

Words of more than one syllable, ending in a single consonant preceded by a single vowel, and having the accent on the last syllable, double the final consonant when a syllable is added beginning with a vowel.

EXAMPLES.

begin	beginner	compel	compelled
commit	committed	refer	referred
entrap	entrapped	unrig	unrigged

\* Lexicographers are generally agreed that words ending in *ll* should drop one *l* before *less* and *ly*, to prevent three letters of the same kind meeting together; but they are at variance respecting the dropping of an *l* before *ness* and *ful*. The following six words are given as they are spelled in different dictionaries:—

JOHNSON'S	WALKER'S	ENTICK'S	COLES'S	BRID'S	SULLIVAN'S	WEBSTER'S
talness	talness	talness	talness	talness	talness	talness
smallness	smallness	smallness	smallness	smallness	smallness	smallness
chilness	chilness	chilness	chilness	chilness	chilness	chilness
stillness	stillness	stillness	stillness	stillness	stillness	stillness
duilness	duilness	duilness	duilness	duilness	duilness	duilness
fulness	fulness	fulness	fulness	fulness	fulness	fulness

It is inconsistent to drop one *l* in *talness*, *chilness*, *fulness*; and to retain *ll* in *smallness*, *stillness*, *duilness*.

*Exceptions to the Rule.*

When, on taking an affix, the accent is thrown back from the last syllable, the final consonant should not be doubled; as *prefer*, *prefer'ence*.

## RULE IX.

In words not having the accent on the last syllable, the final consonant should remain single before an additional syllable.

## EXAMPLES.

visit	visiting	general	generalize
limit	limited	gallop	galloping
offer	offerest	garden	gardener

*Exceptions to the Rule.*

Several words not having the accent on the last syllable usually double the final consonant (though perhaps improperly), particularly words ending in *l*, *s*, and *p*: as, *travel*, *traveller*; *bias*, *biassed*; *worship*, *worshipped*. Some writers, however, prefer writing these words with a single consonant according to the general rule; as, *traveler*, *biased*, *worshipped*.\*

\* 'We observe in all authors, *ballotting*, *beveling*, *levelled*, *travelled*, *cancelled*, *revelling*, *rivalling*, *worshipped*, *worshipper*, *apparelled*, *embowelled*, *libelling*, and many others, in which the last consonant is doubled, in opposition to one of the oldest and best-established rules in the language. Nouns formed from such verbs should be written with a single consonant, as *feweler*, *traveler*, *worshiper*, &c.'—*Webster*.

'The accent not being on the syllable to which the addition is made, there is no danger of mispronunciation, and therefore it is bad spelling to write *benefitted* and *bigotted*; the proper orthography is *benefited*, *bigoted*. If indeed, in particular instances, custom has fixed the contrary practice, nothing is recommended against it: we must write *biased* instead of *biassed*, *worshipper* instead of *worshiper*, *travelling* instead of *traveling*, &c.'—*Smart*.

'Dr. Lowth has justly remarked, that an error frequently takes place in the words *worshipping*, *counselling*, &c., which, having the accent on the first syllable, ought to be written *worshiping*, *counseling*, &c. An ignorance of this rule has led many to write *bigotted* for *bigoted*, and from this spelling has frequently arisen a false pronunciation; but no letter seems to be more frequently doubled improperly than *l*. Why we should write *libelling*, *levelling*, *revelling*, and yet *offering*, *suffering*, *reasoning*, I am totally at a loss to determine.'—*Walker*.

The following is a list of words which double the final consonant on taking an affix or syllable beginning with a vowel.

REMARK 1.—All verbs, without exception, which double the final consonant in the present participle, double the consonant before *est* and *eth* in the second and third persons of the present tense indicative mood, and also before *ed* in the past tense of regular verbs. Thus :—

Admit	admitting	admittest	admitteth	admitted ...	Reg. verb.
Begin	beginning	beginnest	beginneth	— ...	Irreg. verb.

REMARK 2.—Words of one syllable are omitted from the following list, as they almost invariably double the final consonant when preceded by a single vowel, on taking an augment beginning with a vowel. Thus :—

Clip	clipping	clippest	clippeth	clipped	clipper
Sin	sinning	sinnest	sinneth	sinned	sinner
abet	bestir	dispel	fulfil	patrol	transmit
abhor	bestud	distil	handsel	permit	trepan
abut	cabal	embar	immit	prefer	unbar
acquit	commit	embed	impel	propal	unclog
admit	compel	emit	incur	rebel	unfit
allot	concur	enrol	infer	rebut	unman
annul	confér	enthral	instal	recal	unpeg
appal	control	entrap	instil	recur	unpin
aver	coquet	equip	inter	refer	unrig
bedim	debar	excel	japan	refit	unrip
bedrop	defer	expel	kidnap	regret	unrol
befit	demur	extol	occur	remit	unship
begin	deter	forbid	omit	repel	unstop
beset	disannul	forestal	outstrip	submit	unwit
besot	disinter	forget	outwit	transfer	upset

A list of words in which the final consonant is doubled by some authors, and retained single by others, on taking a termination beginning with a vowel.

apparel	carol	duel	grovel	quarrel	shrivel
ballot	cavil	embowel	jewel	ravel	snivel
benefit	chisel	enamel	level	revel	tinsel
bevel	combat	gallop	libel	rival	travel
bigot	counsel	gambol	marvel	rivel	unbias
bias	cudgel	gossip	marshal	rivet	unravel
cancel	drivel	gravel	model	shovel	worship

NOTE.—As these words have not the accent on the last syllable, it is more consistent to retain the consonant single; but custom has fixed the contrary practice in several of them.

## ADDITIONAL REMARKS ON SPELLING.

1. The letters *i, j, q, v, w, x*, are never doubled, nor the letter *a*, except in some proper names ; as, *Isaac, Baal*.

2. The letter *q* must be followed by two vowels at least, the first of which is always *u* ; as, *quick, quench, queen*.

3. The letter *k* is now omitted after *c* at the end of words of more than one syllable ; as *music*, not *musick*. Except in compound words, as *gazing-stock* ; some proper names, as *Patrick, Brunswick* ; and a few other words, as *bullock, hillock, ransack, barrack, hemlock, shamrock*.

4. In words containing the vowels *ei* or *ie*, the *i* generally comes first after *l*, but the *e* comes first after *c* ; as, *believe, receive*.

5. Words ending in *er* generally retain the *e* before the *r* when a syllable is added : as, *reference*, from *refer*. Except *hindrance, remembrance, monstrous, disastrous*.

6. In most words ending in *our*, there is a tendency to omit the *u* ; as, *error* for *errour, tumor* for *tumour, rigor* for *rigour, &c.*

7. Compound words in which the hyphen is used, retain the orthography of the simple words which compose them ; as, *all-wise, full-eyed, &c.*

8. Most words ending in *ll*, when compounded without a hyphen, are still unsettled.\*

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\* In such word as *fall, call, hill, &c.*, when taken into composition, sometimes one *l* is dropped, and sometimes both are retained. The following words are given as they are written in different dictionaries :—

	windfall	downfal	recall	miscal	downhill	dunghill
Johnson's	ll	ll	ll	l	l	l
Walker's	ll	l	ll	ll	ll	ll
Reid's	ll	ll	ll	ll	ll	ll
Sullivan's	ll	ll	ll	ll	ll	ll
Webster's	ll	ll	ll	ll	ll	ll
Ash's	ll	ll	ll	l	l	l
Robinson's	ll	l	l	l	ll	ll
Nuttall's	ll	ll	ll	ll	ll	ll

That some regular principle on this point should be adopted is very desirable ; uniformly to retain the double letter at the end of such words seems to be the most consistent. The word *full*, however, when taken into composition, generally drops one *l*, as will be seen in the following words from the same dictionaries :—

	handful	useful	dutiful	hopeful	sinful	doubtful
Johnson's	l	l	l	l	l	l
Walker's	l	l	l	l	l	l
Reid's	l	l	l	l	l	l
Sullivan's	l	l	l	l	l	l
Webster's	l	l	l	l	l	l
Ash's	l	l	l	l	l	l
Robinson's	l	l	l	l	l	l
Nuttall's	l	l	l	l	l	l

---

The following words are, or used to be, sometimes spelled differently. That form which is preferred is placed first.

accessory	accessary	( <sup>1</sup> )	height	highth	
account	accompt		hindrance	hinderance	
ancient	antient		inflection	inflexion	
apostasy	apostacy		leaven	leven	
artisan	artizan		licorice	liquorice	
basin	bason	( <sup>2</sup> )	loadstone	lodestone	
bodice	boddice		mattress	mattrass	
brasier	brazier		merchandise	merchandize	
chameleon	cameleon		mistletoe	misseltoe	
chemist	chymist	( <sup>3</sup> )	negotiate	negociate	
chemistry	chymistry		phial	vial	( <sup>7</sup> )
cheerful	chearful		plaster	plaister	
chestnut	chesnut		potato	potatoe	
cider	cyder		recognise	recogniza	
cipher	cypher		reflection	reflexion	
connection	connexion	( <sup>4</sup> )	resin	rosin	
contemporary	cotemporary	( <sup>5</sup> )	sceptic	skeptic	
crum	crumb		secrecy	secreasy	
crystal	chrystal		serjeant	sergeant	
despatch	dispatch		show	shew	
dexterous	dextrous		siphon	syphon	
ecstasy	extasy		sirup	syrup	
enclose	inclose		sponge	spunge	
entire	intire		steadfast	stedfast	
expence	expencc		surname	sirname	
fagot	faggot		sycamore	sicamore	
fantasy	phantasy		sylvan	silvan	
farther	further		tyro	tiro	
farthest	furthest		verdigris	verdigrease	
gimblet	gimlet		villain	villan	
gray	grey		visor	vizor	
gaily	gayly		Welsh	Welch	
gulf	gulph		wizard	wisard	
gypsey	gipsy	( <sup>6</sup> )	woe	wo	

(<sup>1</sup>) The second form of this word is, perhaps, more usual, but the first is more in accordance with its etymology, from the French *accessoire* or the Latin *accessorius*.

(<sup>2</sup>) The second form is often used; but, as the word is derived from the French *basin*, the first form is the correct one.

(<sup>3</sup>) Webster considers both modes of spelling erroneous, and writes *chlmist*, *chlmistry*.

(<sup>4</sup>) The second form is more in accordance with the Latin spelling *connexio*, but the first form shows its immediate formation from the English verb *to connect*. In like manner the word *inflection* corresponds with the verb *inflect*, and *reflection* with the verb *reflect*; but the word *complexion* has no such verb as *complect* in correspondence with it, and is therefore properly written with *x*.

(<sup>5</sup>) The first has a slight etymological preference, but custom is in favour of the second.

(<sup>6</sup>) This word being derived from *Egyptian*, the first form is the correct one.

(<sup>7</sup>) The second is used mostly in the figurative sense, as *the vials of wrath*; the first when we literally mean a small bottle.

## EXERCISES.

## No. 1.

*Tell the reason for putting each capital in the following sentences.*

Hindustan is one of the earliest British possessions. The name is from the Persian *hindoo*, which means *black*, and *stan*, a *country*; thus meaning the country of the blacks. The Hindoos are darker than the Persians. Some say it is from *Indus* and *stan*, meaning the country of the Indus.

Crossing the Atlantic in the steam-ship *City of Bristol*, we arrived at New York on Christmas Day, 25th of December.

— ‘Him the Ammonite  
Worshipp’d in Rabba and her watery plain,  
In Argob and in Basan, to the stream  
Of utmost Arnon. Nor content with such  
Audacious neighbourhood, the wisest heart  
Of Solomon he led by fraud to build  
His temple right against the temple of God  
On that opprobrious hill.’—*Milton*.

## No. 2.

*Put capitals in the proper places in the following.*

the english laws punish vice; the chinese do more, they reward virtue.

in new zealand the spring commences in the middle of august; summer in december; autumn in march; and winter in july. this interesting country contains 95,000 square miles.

o my friend, i entreat thee to remember the maxim, ‘delay not till to-morrow what can be done to-day.’

‘canst thou, o partial sleep! give thy repose  
to the wet sea-boy in an hour so rude;  
and in the calmest and the stillest night,  
with all appliances and means to boot,  
deny it to a king? then happy low, lie down!  
uneasy lies the head that wears a crown.’—*Shakspeare*.

## No. 3.

*Divide the following words into syllables.*

European, chaos, deplorable, confusion, original, envious, Russian, language, mother, attend, parent, digging, illegal, cooling, suspicion, phthisic, condescend, Alexander, renovation, Victoria, covetousness, tenor, righteousness, civility, critic, consciousness, amicable, beginner, botanical, comprehension, foliage, figurative, grammarian, juvenile, personification, freeing, peaceable, permission, celestial, abstract, duel, secondary, galvanism.

No. 4.

*Write down the primitives from which the following words are derived.*

Confident, happiness, daily, pitiful, carrying, gracious, purity, changeable, awful, witty, connected, skilful, oddly, carelessness, ratable, forcible, raging, truly, pitied, merriest, pitiless, dying, preferable, attendant, bleating, worthy, knavish, dutiful, coercible, prosecution, permission, deplorable, wisdom, simplify, alteration, central, definition, allegation, corpulent, cessation, executor, populous, prophecy, vigorous.

No. 5.

*Form two derivative words from each of the following.*

Sin, mercy, fly, heal, babe, grief, steal, blame, stiff, agree, force, slave, sense, cease, manage, prove, peace, tame, strength, prefer, grace, day, fancy, say, shrub, leaf, skill, whip, worship, seal, travel, roll, centre, move, site, expose, threat, pervert, dance, forge, place, ease, deceive, duty, ready, delay, rude, globe, pale, lodge, merry, die, visit.

No. 6.

*Add the following terminations to the words which are opposite to them respectively.*

Add *ing* — judge, bid, obey, tune, agree, begin, rove, worship.  
*ous* — bile, grace, melody, joy, virtue, grieve, plenty, nitra.  
*ness* — like, blue, stiff, careless, tall, full, ill, feeble.  
*able* — pay, cure, remove, change, agree, value, derive, taste.  
*ful* — awe, joy, bliss, woe, will, duty, skill, rue.  
*ed* — rib, fade, stuff, hoof, age, crag, wing, study.  
*ly* — easy, chill, dry, ready, cool, true, bristle, whole.  
*ment* — judge, entice, agree, manage, lodge, retire, move, engage.  
*ance* — rid, guide, avenge, defy, hinder, vary, cumber, pursue.

No. 7.

*Put the following passage of the 16th century into modern orthography.*

'As the sounde of a good instrumente styrrereth the hearears, and moueth muche delite, so a cleare soundyng voice comforteth muche our deintie cares with muche sweet meldie, and causeth vs to allowe the matter rather for the reporters sake, then the reporter for the matters sake. Demosthenes therefore, that famous oratour, being asked what was the chieftest point in al oratorie, gaue the chiefe and onely praise to pronounciation; being demaunded what was the seconde, and the thirde, he stil made answere, pronounciation, and would make none other answere till they lefte askyng, declaryng hereby that arte without vtterance can dooe nothyng, vttersaunce without arte can dooe right muche.'—*Dr. Wilson.*

No. 8.

*Modernise the spelling of the following passage.*

'And zee schull undirwtode that whan men comen to Jerusalem her\*

---

\* 'their.'



first pilgrymage is to the chirche of the Holy Sepulcr wher oure Lord was buried, that is with oute the cytee on the north syde. But it is now enclosed in with the ton wall. And there is a full fair chirche all rownd, and open above, and covered with leed. And on the west syde is a fair tour and an high for belles strongly made. And in the myddes of the chirche is a tabernacle as it wer a lytyll hows, made with a low lityll dore; and that tabernacle is made in maner of a half a compas right curiously and richely made of gold and azure and othere riche colourres, full nobelyche made. And in the ryght side of that tabernacle is the sepulcre of oure Lord. And the tabernacle is viij fote long and v fote wyde, and xj fote in heghte.—*Sir John Mandeville.*

NOTE.—For a collection of dictation exercises on the rules, and other exercises in spelling, see a small work by the author, entitled 'The Spelling and Dictation Lesson Book.' Published by Longman & Co.

### QUESTIONS FOR EXAMINATION.

What is that part of grammar called which treats of spelling? What two sorts of letters are used in writing words? When should capital letters be used? Define a syllable. A word. By what rule can you tell the number of syllables in a word? What is a word of one syllable called? Of two syllables? Of three syllables? Of four or more syllables?

How have words been divided? What is a primitive word? A derivative word? A simple word? A compound word? Repeat the rules for the division of words into syllables.

What is correct spelling? How is accuracy in spelling to be acquired? Are the general rules for spelling free from exceptions? Repeat Rule I. and state the exceptions. Repeat Rule II. with the exceptions. Rule III. with exceptions. Rule IV. with exceptions. Rule V. with exceptions. Rule VI. with exceptions. Rule VII. with exceptions. Rule VIII. with exceptions. Rule IX. with exceptions.

Repeat the dissyllabic words which double the final consonant on taking an affix beginning with a vowel. Repeat the words in which the final consonant is sometimes doubled, though not accented on the last syllable. What are the additional remarks on spelling? Give a list of words that are, or used to be, sometimes spelled differently. What is the derivation of the word syllable? Monosyllable? Dissyllable? Trisyllable? Polysyllable?

### ETYMOLOGY.

That part of grammar which treats of words is called Etymology or Analogy. It consists of three divisions or parts; namely:—

Classification,  
Inflection,  
Derivation.

### ON CLASSIFICATION.

In order to facilitate the knowledge and uses of grammar, words are divided into classes or kinds, called parts of

speech; every word in the language being reducible to some particular class.

Great diversity of opinion prevails with respect to the number of those classes or parts of speech; some grammarians reckoning only three, some four, some six, some seven, some eight, some nine, some ten, and others twelve.

The following table exhibits the several systems of classification:—

SYS. OF 3	SYS. OF 4	SYS. OF 6	SYS. OF 7	SYS. OF 8	SYS. OF 9.	SYS. OF 10	SYS. OF 12
Nouns Verbs Particles	Nouns Qualities Verbs Particles	Nouns Pronouns Verbs Adverbs Prepositions Conjunctions	Nouns Adjectives Pronouns Verbs Adverbs Prepositions Conjunctions	Nouns Adjectives Pronouns Verbs Adverbs Prepositions Conjunctions Interjections	Articles Nouns Adjectives Pronouns Verbs Adverbs Participles Prepositions Conjunctions Interjections	Articles Nouns Adjectives Pronouns Verbs Participles Prepositions Conjunctions Interjections	Articles Nouns Adjectives Pronouns Relatives Verbs Participles Auxiliaries Adverbs Prepositions Conjunctions Interjections

NOTES.

1. The noun and verb are said to be the only essential parts of speech; the others being added only for convenience, despatch, or ornament.

2. Under the word 'particles' were included all those small words now generally known by the names of prepositions, conjunctions, articles, &c.

3. In the systems of three and six parts of speech, the class called 'Nouns' consisted of two distinct divisions; namely, 'Nouns Substantive' and 'Nouns Adjective.'

4. In the system of eight parts of speech, articles are included in adjectives, and participles in verbs.

REMARKS ON CLASSIFICATION.

There is some difficulty in determining which of the preceding systems of classification is the best, but probably the most complete classification of any, as well as the most convenient for practical purposes, is the distribution of words into ten classes.

The true principle of classification seems to be, not a reference to essential differences in the primitive meaning of words, nor to their form, which is a most fallacious criterion, but to the manner in which they are at present employed, or rather the offices which they severally perform in a sentence.

Proceeding upon this principle, participles, articles, and interjections are entitled to a separate classification, inasmuch as they have properties peculiar to themselves.

By some writers the participle is classed with the verb, and treated as part of it; but if the nature and present use of each be carefully considered, it will be seen that there is sufficient difference between them to warrant a separate classification. Thus, a verb varies its termination to agree with a noun, but a participle does not. A verb signifies action, but not quality; a participle signifies action and quality combined. A verb can of itself form both a copula and predicate of a proposition, but a participle cannot. A verb and noun can form a sentence, but a participle and noun cannot. A sentence

may be complete without a participle, but it cannot be complete without a verb. A participle is of a mixed nature, participating the properties of the verb, the adjective, and the noun; but the verb is of a single and pure nature, simply denoting action or affirmation.

It must not be supposed that because participles are derived from verbs, they are therefore verbs. Derivative words are not always of the same part of speech as their primitives. Take the following examples:—

gold	—	golden
wise	—	wisely
love	—	loving

The adjective 'golden' is derived from 'gold,' yet they are different parts of speech. The adverb 'wisely' is derived from 'wise,' yet they are different parts of speech. So also is the participle 'loving' derived from 'love,' yet they are different parts of speech. There is as much reason for asserting that 'loving' is of a different class from 'love' as there is for saying that 'golden' is of a different class from 'gold,' or 'wisely' from 'wise.'

Some writers class all participles with adjectives, but this theory also is incorrect. Participles certainly express qualities like adjectives, but, in addition to this, they have other properties which adjectives have not. Participles govern the objective case, but adjectives do not. Adjectives simply describe the qualities of nouns, but participles perform a double office. Like verbs, they express action or being, and denote time; and, like adjectives, they describe or relate to the nouns of which they describe the action or being.

It is convenient also to consider the articles as a separate part of speech from the adjective. Formerly the articles and certain adjectives probably had the same or similar meanings, but in the present refined state of the language there is a marked distinction in the particular use of the articles, sufficient to entitle them to a separate classification. Accordingly we find that, in a vast majority of English grammars, they are made a separate part of speech. Besides, no practical advantage would be gained by rejecting their separate classification. And some of those grammarians who rank them as adjectives own that there is something peculiar about them, and tell us that 'articles are adjectives of a peculiar kind.'

Relatives should not be classed separately from pronouns, because they themselves are pronouns both in use and meaning; neither should the auxiliaries be classed separately from verbs, because they themselves are verbs, having number and person to agree with a nominative case.

Accordingly we find that a large proportion of respectable authors divide words into ten classes. The following grammars are some of those which contain this classification:—

Crombie's Grammar.		Andrew's Grammar.
Ash's	"	Walker's
Sutcliffe's	"	Knowles's
Brown's	"	Pullen's
Kirkham's	"	Davis's
Bullken's	"	Waddle's
Sabine's	"	Grant's
Smith's	"	Beattie's

veral of those grammarians also who divide words into nine or

eight classes, make the participles a distinct class. The following grammars contain such a classification : —

Ward's Grammar.
Harrison's       "
Fenning's       "
Greenwood's     "
Dillworth's     "
Graham's       "
Wynne's         "

A great majority of those who divide words into nine classes, and all of those who divide them into ten or twelve classes, make the articles a separate part of speech.

## DEFINITIONS OF THE PARTS OF SPEECH.

- (a) An **ARTICLE** is a small word prefixed to a noun to limit its signification ; the articles are *a*, *an*, and *the*.
- (b) A **NOUN** is the name of a person, place, or thing, or that of which we have any notion ; as, *man*, *field*, *orange*, *duty*, *truth*.
- (c) An **ADJECTIVE** is a word added to a noun or pronoun to express its quality, state, or number ; as, a *happy* man, she is *cold*, *four* oranges.
- (d) A **PRONOUN** is a word used instead of a noun to prevent the too frequent repetition of the same noun ; as, the boy has long lessons, and *he* learns *them* well.
- (e) A **VERB** is a word which expresses action, affirmation, or which asks a question ; as, the man *walks*, I *stand*, *does* he *read* ?
- (f) A **PARTICIPLE** is a word derived from a verb, and partakes of the nature both of the verb and the adjective, denoting a quality with time ; as, a king *loving* his subjects is a *loving* king. That *written* letter is well *written*.
- (g) An **ADVERB** is a word which modifies a verb, a participle, an adjective, or another adverb ; as, he reads *correctly*, his exercises are *well* written, he is *very* attentive, and he draws *remarkably* well.

- 
- (a) Article, from the Latin *articulus*, a little joint.
  - (b) Noun, from *nomen*, a name.
  - (c) Adjective, from *adjectus*, added to.
  - (d) Pronoun, from *pro*, for ; and *nomen*, a name.
  - (e) Verb, from *verbum*, a word.
  - (f) Participle, from *participio*, I participate.
  - (g) Adverb, from *ad*, to ; and *verbum*, a word.

- (*h*) A **PREPOSITION** is a word placed before a noun or pronoun, to show the relation which some other word in the sentence bears to it; as, a map *of* the world, a deliverance *from* danger, speak *to* me.
- (*i*) A **CONJUNCTION** is a word which joins words, clauses, or sentences together; as, the boy *and* his sister called, *but* they delayed not.
- (*j*) An **INTERJECTION** is a word thrown in to denote some sudden emotion of the mind; as, *oh!* you have hurt me; *alas!* I fear for my life.

## EXEMPLIFICATION OF THE PRECEDING DEFINITIONS.

## EXAMPLE 1.

(NOTE.—The following example contains all the parts of speech.)

A good man lives virtuously and goes to heaven; oh! he is eternally blessed.

A	an article	limiting man	See def. ( <i>a</i> )
Good	an adjective	showing what sort of man	" ( <i>c</i> )
Man	a noun	a name of a person	" ( <i>b</i> )
Lives	a verb	expressing action	" ( <i>e</i> )
Virtuously	an adverb	showing how he lives	" ( <i>g</i> )
And	a conjunction	joining two clauses	" ( <i>i</i> )
Goes	a verb	expressing action	" ( <i>e</i> )
To	a preposition	relating 'goes' to 'heaven'	" ( <i>h</i> )
Heaven	a noun	a name of a place	" ( <i>b</i> )
Oh!	an interjection	spoken with emotion	" ( <i>j</i> )
He	a pronoun	used instead of man	" ( <i>d</i> )
Is	a verb	expressing affirmation	" ( <i>e</i> )
Eternally	an adverb	modifying 'blessed'	" ( <i>g</i> )
Blessed	a participle	relating to 'he'	" ( <i>f</i> )

## EXAMPLE 2.

'Sole partner and sole part of all these joys,  
 Dearer thyself than all, needs must the power  
 That made us, and for us this ample world,  
 Be infinitely good.'

(*h*) Preposition, from *præ*, before; and *positus*, placed.

(*i*) Conjunction, from *con*, together; and *funjo*, I join.

(*j*) Interjection, from *inter*, between; and *facio*, I throw.

NOTE.—By some authors nouns are called *substantives*; articles are called *pronouns*; adjectives are called *adjectives*; and interjections are called *exclamations*.

Sole	an adjective	The	an article
Partner	a noun	Power	a noun
And	a conjunction	That	a pronoun
Sole	an adjective	Made	a verb
Part	a noun	Us	a pronoun
Of	a preposition	And	a conjunction
All	an adjective	For	a preposition
These	an adjective	Us	a pronoun
Joys	a noun	This	an adjective
Dearer	an adjective	Ample	an adjective
Thyself	a pronoun	World	a noun
Than	a conjunction	Be	a verb
All	an adjective	Infinitely	an adverb
Needs	an adverb	Good	an adjective
Must	a verb		

All the parts of speech are exhibited on this page, and the pupil should notice the office and use of each.

Verbs	Nouns	Prepositions	Adjectives	Nouns	
Follow	peace	with	all	men	
Receive	advice	from	tried	friends	
Render	assistance	to	weaker	creatures	
Build	hopes	on	solid	foundations	
<hr/>					
Nouns	Verbs	Participles	Prepositions	Nouns	
Tea	is	brought	from	China	
Silk	is	spun	by	worms	
Wool	is	shorn	from	sheep	
Leather	is	made	of	skins	
<hr/>					
Interjections	Pronouns	Verbs	Prepositions	Pronouns	
Alas !	I	feel	for	you	
Oh !	he	departed	from	her	
Ah !	you	laughed	at	me	
Lo !	she	comes	to	us	
<hr/>					
Pronouns	Verbs	Adverbs	Conjunctions	Adverbs	
You	write	carefully	and	correctly	
I	speak	civilly	but	truthfully	
They	read	slowly	and	distinctly	
We	govern	firmly	yet	mildly	
<hr/>					
Articles	Nouns	Verbs	Nouns	Prepositions	Nouns
The	bee	collects	honey	from	flowers
A	cat	kills	mice	by	night
An	owl	likes	retirement	by	day
The	window	admits	light	into	rooms

## QUESTIONS FOR EXAMINATION.

What is that part of grammar called which treats of words? Into what sections may it be divided? Why are words divided into classes? What diversity of opinion prevails respecting the classification of words? Mention the several parts of speech, taking them as three, four, six, seven, eight, nine, ten, and twelve. Which are said to be the only essential parts of speech? Why are the other parts added? What kind of words were included under the term 'particles'? What two kinds of words were sometimes included under the term 'nouns'? What classification of words seems to be the most complete? What is the true principle of classification? In what respects do participles differ from verbs? Does it follow that because participles are derived from verbs, they are therefore verbs? In what respects do participles differ from adjectives? Give a reason for retaining articles as a separate part of speech? Why should not relatives be classed separately from pronouns? Why should not the auxiliaries be classed separately from verbs? Name some of those authors who have divided words into ten classes? Do any of those authors who divide words into eight or nine classes, make participles a distinct class? Do many authors make the articles a distinct class? Define a noun? an article? a pronoun? an adjective? a verb? a participle? an adverb? a preposition? a conjunction? an interjection? Give the derivation of each?

## OF THE ARTICLES.

The articles, though fewest in number, occur more frequently than many of the other parts of speech. They are prefixed to nouns to limit their meanings—that is, to show that the nouns are not to be taken in a general sense.

Articles are of two kinds, *definite* and *indefinite*.

*The* is called definite, because it defines the noun—that is, it points out some particular thing of the kind; as, 'Lend me *the* book,' meaning some particular book.

*A* or *an* is called indefinite, because it does not denote any particular one of the kind; as, 'Lend me *a* book,' meaning any book.

*A* and *an* are not two separate articles, but different forms for the same article; which of these forms is to be used, depends upon the word following them. Both forms are retained for the sake of euphony.

*A* is used—

- |  |                         |
|--|-------------------------|
| 1. Before a consonant ;                | as, a pear, a shilling. |
| 2. Before the long sound of <i>u</i> ; | as, a unit, a eulogy.   |
| 3. Before the word <i>one</i> ;        | as, a one-pound note.   |

*An* is used—

- |  |                          |
|--|--------------------------|
| 1. Before a vowel ;  | as, an apple, an orange. |
| 2. Before a silent <i>h</i> ;  | as, an hour, an herb.*   |
| 3. Before <i>h</i> sounded when the accent is on the second syllable ; | as, an historical fact.  |

---

\* For a list of words beginning with silent *h*, see Orthoepey, page 56.

A noun, without an article, is generally taken in its widest or most general sense; as, knowledge is proper for man—that is, for all mankind.

#### NOTES.

1. The nature of both articles is to limit the signification of the noun. The indefinite article limits it to one thing of the kind, but leaves it uncertain which one; the definite article limits it to some particular thing or things, but does not restrict the number.

2. The indefinite article is definite in respect to number, being used before nouns in the singular number only; but the definite article is indefinite in this respect, being used before nouns both in the singular and plural.

3. Proper nouns, the names of virtues and vices, and nouns taken in their widest sense, do not take articles before them; as, '*London* is a fine city.' '*Prudence* is commendable.' '*Time* is precious.' Except when the proper noun is used as common, or when a common noun is understood; as, 'He is the *Nelson* of the day,' that is, he is a great 'hero;' the (river) *Severn*.

#### QUESTIONS FOR EXAMINATION.

For what purpose are articles joined to nouns? How many kinds of articles are there? Why is '*the*' called definite? Why is '*a*' or '*an*' called indefinite? Are '*a*' and '*an*' to be considered separate articles? Why are both forms retained? When is *a* used, and when is *an*? In what sense is a noun without an article to be taken? In what respect do both articles agree? In what respect is the indefinite article definite? Is the definite article indefinite in any respect? What kind of nouns do not take articles before them, and what are the exceptions?

#### OF NOUNS.

The word Noun means '*name*;' the names of all persons, places, or things, are nouns; the name of anything that we can think of, or talk of, is a noun; the name of anything that we can see, hear, taste, smell, or feel, is a noun. A noun can make sense of itself, and can stand by itself; as, '*gold*,' '*truth*,' '*death*.' A noun may also be known by its answering to any of the following questions, What is its name? What are you reading of? What are you speaking of? What are you thinking of? Nouns are more numerous than any other class of words.

#### DIFFERENT KINDS OF NOUNS.

Nouns have been divided by grammarians in various ways; thus:—



Into Proper	and Common *
" Concrete	" Abstract
" Simple	" Compound
" Radical	" Derived
" Material	" Immaterial
" Natural	" Artificial
" Personal	" Neuter

Besides these general divisions, common nouns include several particular classes; namely, *Collective*, *Participial*, *Generic*, *Specific*, *Relative*, *Diminutive*.

### PROPER AND COMMON NOUNS.

A **PROPER** noun is the name of an individual, place, or thing, which distinguishes it from others of the same class or species; as, *George*, *London*, *Severn*.

A **COMMON** noun is a name that can be applied to a whole class of the same kind or species; as, *town*, *boy*, *river*.

### NOTES.

1. The word 'town' is common, because it can be applied to many places — it is a term common to all towns; but the word 'London' is proper, because it is the name of a particular place, and distinguishes it from all other places — it is a name that cannot be applied to all towns. In the same manner the name 'boy' can be applied to every one of that class — it is a term common to all youths of that sex; but the name George is the name of a particular individual, and cannot be applied to all boys — it distinguishes one person from others of the same sex, or one brother from another. There are, of course, many persons named George, but they do not form a class in themselves; the name is not common to all their species. Again, the name 'river' can be applied to any stream in the world; but the name 'Severn' is applied to one particular river, and distinguishes it from others.

2. Proper nouns are used as common when they have an article prefixed, or when they are employed to denote a class of individuals;

\* The general division of nouns into *proper* and *common*, with a knowledge of the particular classes, collective, participial, and abstract, will be sufficient for most pupils. The other modes of division are given, not for their practical utility, but for the information of more advanced students, especially those preparing for Government Examinations, at which several of these terms have been occasionally used.

It may be well to notice here other terms or names by which some of the preceding classes of nouns are also designated:—

Common nouns are also called Appellative nouns.	
Abstract nouns	" Metaphysical nouns.
Collective nouns	" Nouns of multitude.
Participial nouns	" Verbal nouns.
Radical nouns	" Primitive nouns.
Concrete nouns	" Real nouns.

as, 'He is the Cicero of his age,' that is, he is a great 'orator.' 'Many a fiery Alp,' that is 'mountain;' 'the Stuarts,' 'the Howards;' except when a common noun is understood; as, the (river) Thames.

3. A common noun may be made to point out a particular individual or thing, by using an article before it; as, the Strand, the Park.

4. The words 'God' and 'Lord,' when applied to the Divine Being, are proper nouns; but when applied to heathen gods or to temporal lords, they are common.

5. The word 'earth,' when used to denote a kind of clay or land, or a quantity of dust, is a common noun; but when it signifies the planet we inhabit, it is a proper noun.

6. Nouns denoting a profession, trade, or business, such as lawyer, physician, baker, hatter, &c., are common nouns, because these names are common to classes of men.

7. The names of the days of the week, months of the year, festivals, and the various languages, are proper nouns; as, Monday, April, Christmas, Latin, Greek.

### CONCRETE AND ABSTRACT NOUNS.

A **CONCRETE** noun is the name of a substance or real object possessing certain qualities; as, *chalk, coal, fire.*

An **ABSTRACT** noun is the name of a quality considered apart from its substance; as, *whiteness, blackness, heat.*

### NOTES.

1. Chalk, coal, and fire are substances having various qualities belonging to them: thus we say of chalk, that it is white; of coal, that it is black; of fire, that it is hot. The words *white, black, and hot*, are qualities of the concrete nouns, *chalk, coal, and fire*. But if we wish to speak of these qualities considered apart from any real substance, we use the terms 'whiteness,' 'blackness,' 'heat;' these are abstract nouns. When we say 'a timid animal,' 'an intelligent boy,' we talk of two concrete nouns and their qualities; but when we talk of the qualities only, without reference to a substance, we use the abstract terms 'timidity' and 'intelligence.'

2. Concrete nouns are the objects of the outward senses, but abstract nouns are the objects of the understanding, being only perceptible by the more refined operations of the mind.

3. From these remarks it will be seen that abstract nouns bear a certain relation to adjectives, inasmuch as they express the qualities denoted by adjectives in an abstract form, and they are generally derived from that part of speech.\*

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\* From almost every adjective in the English language an abstract noun can be formed.

The following are the principal methods of forming abstract nouns from adjectives :—

- (a) By adding the termination *ness* ; as, { white —whiteness  
idle —idleness
- (b) By adding the termination *ity* ; as, { human—humanity  
timid —timidity
- (c) By change of vowel and adding *th* ; as, { long —length  
strong —strength
- (d) By omitting final *e* and adding *th* ; as, { wide —width  
true —truth
- (e) By changing final *t* into *ce* or *cy* ; as, { patient—patience  
decent—decency.

Some abstract nouns are formed in other ways, but those formed according to the preceding methods are by far the most numerous.

### SIMPLE AND COMPOUND NOUNS.

A **SIMPLE** noun is a name that is not compounded ; as, knife, breeze, glass, man.

A **COMPOUND** noun is a name formed of two or more simple words ; as, penknife, sea-breeze, looking-glass, watchman.

**NOTE.**—In the English language there is a tendency to consolidate compounds of frequent occurrence, that is, to write them without the hyphen. Thus, the compound words 'school-master,' 'book-seller,' &c., may be written 'schoolmaster,' 'bookseller.' Words thus written without a hyphen, are sometimes called 'permanent compounds.' Many compounds written in the earlier stages of the language with hyphens, are now permanent compounds, and written without them.

### RADICAL AND DERIVED NOUNS.

A **RADICAL** noun is a name that is not formed from any other part of speech, and cannot be reduced to a simpler word in the language ; as, *art*, *city*, *Rome*.

A **DERIVED** or derivative noun is a name which is formed from another of greater simplicity ; as, *artist*, *citizen*, *Roman*.

### MATERIAL AND IMMATERIAL NOUNS.

A **MATERIAL** noun is the name of a thing formed of matter ; as, *slate*, *book*, *timber*.

An **IMMATERIAL** noun is the name of a thing having no substance ; as, *mind*, *hope*, *spirit*.

NATURAL AND ARTIFICIAL NOUNS.

A **NATURAL** noun is the name of a thing formed by nature ;  
as, *water, air, man, beast, mountain.*

An **ARTIFICIAL** noun is the name of a thing formed by  
art ; as, *house, clock, ship, bridge.*

PERSONAL AND NEUTER NOUNS.

A **PERSONAL** noun is a name which represents a human  
being ; as, *man, woman, child, Mary, John.*

A **NEUTER** noun is a name which denotes an inanimate  
thing ; as, *table, field, map, ink.*

A **COLLECTIVE** noun is a name which denotes a number of  
things taken collectively ; as, *army, flock, crowd.*

A **PARTICIPIAL** noun is the name of an action or state of  
being, and always ends in the termination  
*ing* ; as, *writing, reading.*

A **GENERIC** noun is the name of a kind comprehending  
many sorts or different species ; as, *animal*,  
which includes man, dog, cow, &c.

A **SPECIFIC** noun is the name of a sort comprehending many  
individuals ; as, *man*, which includes every  
individual of the human family.

A **RELATIVE** noun is a name which implies a relation, or a  
thing considered as compared to another ;  
as, *father, son ; husband, wife ; king, sub-  
ject.\**

A **DIMINUTIVE** noun is a name formed from another noun,  
and denoting some diminution or decrease  
of the original meaning ; as, *duckling,  
gosling, globule.*

The principal diminutive terminations are the follow-  
ing :—

ling	as in duckling, a young duck.
kin	" lambkin, a small lamb.
ock	" hillock, a small hill.
et	" floweret, a small flower.
let	" streamlet, a small stream.
cle	" particle, a small part.
cule	" animalcule, a small animal.
ule	" spherule, a small sphere.

---

\* Relative terms include a kind of opposition between them, yet so as the one cannot be without the other ; as *parent* and *child*. Terms which have no relation to other nouns, or which stand free and independent, are sometimes called *Absolute nouns*.

## QUESTIONS FOR EXAMINATION.

How may a noun be known? In what different ways are nouns capable of being divided? Distinguish nouns as proper and common? When are proper nouns used as common? How may a common noun be made to point out a particular individual or thing? When are the words '*God*,' '*Lord*,' and '*Earth*,' proper nouns, and when common? Are nouns denoting a profession, trade, or business, proper or common? What kinds of nouns are the names of the days of the week? the months of the year? festivals? the various languages? great events? Distinguish nouns as concrete and abstract? Which of these are the objects of the outward senses? Which of the understanding? What relation do abstract nouns bear to adjectives? Enumerate the principal methods of forming abstract nouns from adjectives? Distinguish nouns as simple and compound? as radical and derived? as material and immaterial? as natural and artificial? as personal and neuter? Define a collective noun? a participial noun? a generic noun? a specific noun? a relative noun? a diminutive noun? Enumerate the principal diminutive terminations?

## OF ADJECTIVES.

Adjectives are words added to nouns to express their quality, number, or some circumstance respecting them. Words which make sense by the addition of the word *thing* are generally adjectives; as, a '*good*' thing, a '*bad*' thing, a '*sweet*' thing, &c. Here '*good*,' '*bad*,' and '*sweet*' are adjectives. Words answering to the question, What sort of one is it? are generally adjectives. The adjectives are a numerous class.

## CLASSES OF ADJECTIVES.

Adjectives have been divided into the following classes:—

- |             |                |
|-------------|----------------|
| 1. Common   | 4. Numeral     |
| 2. Proper   | 5. Participial |
| 3. Compound | 6. Pronominal  |

A **COMMON** adjective is one that simply expresses quality or state; as, *sweet, sour, young, old, long, short, good*, &c.

A **PROPER** adjective is one that is formed from a proper noun; as,

English	formed from	England
French	"	France
Socratic	"	Socrates
Lutheran	"	Luther

A **COMPOUND** adjective is one that is formed by two or more words connected by a hyphen; as, *four-footed, sky-blue, swift-winged*, &c.

A **NUMERAL** adjective is one that expresses number; of these there are three kinds:—

(a) *Cardinals*, which express numbers absolutely; as, one, two, three, &c.

(b) *Ordinals*, which denote the order or succession; as, first, second, third, &c.

(c) *Proportionals*, which denote numbers proportionally; as, single, double, twofold, &c.

A **PARTICIPIAL** adjective is one that has the form of a participle, but differs from it by rejecting the notion of time. This class generally ends in '*ing*,' '*ed*,' or '*en*.' Examples: —

A '*cheering*' prospect.

A '*learned*' divine.

A '*written*' letter.

**PRONOMINAL** adjectives are words which partake of the nature of both adjectives and pronouns, being sometimes joined to nouns, and sometimes used without them. To this class belong the words printed in italics in the following examples: —

<i>All</i> persons	<i>all</i> have sinned.
<i>Each</i> man	<i>each</i> must account for himself.
<i>This</i> house	<i>this</i> is not a high house.
<i>His</i> book	the book is <i>his</i> .

The pronominal adjectives are usually divided into four kinds; namely, Possessive, Demonstrative, Distributive, and Indefinite.

The possessives relate to property or possession; they are *my*, *thy*, *his*, *her*, *its*, *our*, *your*, *their*.

The demonstratives point out some particular person or thing; they are *this*, *that*, with their plurals *these*, *those*.

Obs.—The words *yon*, *yonder*, *former*, *latter*, *such*, and *some*, also point out some particular noun, and may be termed 'demonstrative adjectives.'

The distributives refer to a number of persons or things as taken separately; they are *each*, *every*, *either*, *neither*.

Obs.—'*Each*' may be applied to two or more taken singly.  
 '*Every*' always refers to more than two taken separately.  
 '*Either*' implies one or the other of two only.  
 '*Neither*' means not the one nor the other.

#### EXAMPLES.

The king and the emperor sat, *each* in complete armour.

*Each* individual has his own troubles and trials.

England expects *every* man to do his duty.

The value is expected in *either* case.

The brother and sister tried, but *neither* of them succeeded.

The indefinite adjectives are those which refer to nouns in a general or indefinite manner; as, *some, any, all, many, much, several, few.*

#### NOTES.

Nouns are frequently used as adjectives; as, an *evening* school, a *silver* spoon.

Numeral adjectives and comparatives are sometimes used as nouns; as, 'for *twenty's* sake,' 'by *tens*,' 'the great *ones*,' 'his *bettors*,' 'his *elders*.'

'Which' and 'what,' when prefixed to nouns, may be considered pronominal adjectives; as, '*which* things the angels desire to look into,' 'we know not in *what* hour he shall come.'

An adjective used without a noun, with the definite article before it, becomes a noun in sense and meaning; as, 'Providence rewards the *good*, and punishes the *wicked*,' 'The *righteous* shall flourish.'

#### QUESTIONS FOR EXAMINATION.

How may an adjective be known? Are adjectives numerous? Into what classes have they been divided? Define a common adjective? a proper adjective? a compound adjective? a numeral adjective? How are numerals divided? Define a participial adjective? a pronominal adjective? How are the pronominals usually divided? Why are the possessives so called? Name them? For what purpose are the demonstratives used? Name them? To what do the distributives refer? Name them? Explain their proper application, and illustrate your answer with examples? Why are the indefinite adjectives so called? What other part of speech is frequently used as an adjective? What two kinds of adjectives are sometimes used as nouns? When '*which*' and '*what*' are prefixed to nouns, what are they considered to be? What does an adjective become when used without a noun, with the definite article before it?

#### OF PRONOUNS.

Pronouns are substitutes for nouns; they are words used '*for*' or '*instead of*' names. Any word representing a person, place, or thing, and not being the name of that person, place, or thing, is a pronoun. Thus, I, thou, he, she, you, they, stand for persons; yet, as they are not the names of persons, they are called 'personal pronouns.' The principal use of pronouns is to prevent the too frequent repetition of the same noun. They are not considered to be an '*essential*' part of speech, though admitted by all to be a very *useful* and *convenient* one. The pronouns are a comparatively small class, and may be easily committed to memory.

Pronouns may be divided into three classes; namely, personal, relative, and interrogative.\*

#### NOTES, ETC.

\* The words commonly called 'Adjective pronouns' are more properly classed with adjectives, and accordingly are treated under the head of 'Pronominal adjectives.' They cannot with propriety be called pronouns when they do not stand for nouns, but simply point them out or refer to them, which are the properties of an adjective; as, *These* books, *each* man, *all* men, *one* day.

\* Pronouns and adjectives are totally distinct in their character. The former stand

PERSONAL PRONOUNS.

The personal pronouns are so called because they stand for the names of persons. They are of two kinds, *simple* and *compound*.

There are five simple personal pronouns ; namely, *I, thou, he, she, it*, with their plurals, *we, ye* or *you, they*, and their inflections.

The compound personal pronouns are those which are formed by adding the word 'self' or 'selves' to the simple personal pronouns ; they are *myself, thyself, himself, herself, itself*, with their plurals, *ourselves,\* yourselves, themselves*.

The compound personal pronouns are generally either *Reflective* or *Emphatic*.

When they are the objects of verbs and identical with the subjects, they are called 'Reflective pronouns,' because they denote that the action is reflected or thrown back on the agent ; as,

He cut *himself*.  
She ruined *herself*.  
They warmed *themselves*.

When they are used after a noun or pronoun to express emphasis, they are called 'Emphatic pronouns.' In such cases they are generally in apposition with the noun or pronoun which accompanies them ; as,

The master *himself* could not do it.  
He *himself* ate it.  
They *themselves* acknowledge it.

The compounds 'each other' and 'one another' are called 'Reciprocal pronouns,' because they denote the mutual action of different agents, each on the other ; as,

'Now tell me all about the war,  
And what they killed *each other* for.'  
'Little children, love *one another*.'

for nouns, and never belong to them ; the latter belong to nouns, and never stand for them. Hence such a thing as an adjective-pronoun cannot exist.—*Kirkham's Gram.*

\* All the indefinite pronouns (except *some*), and even the demonstrative, distributive, and possessive, are adjectives belonging to nouns either expressed or understood; and in parsing I think they ought to be called adjectives.—*Lennie's Gram.*

\* 'Ourself' is peculiar to the regal style ; as, 'Witness ourself at Westminster.' *His-self* and *their-selves* were formerly in use, but are now obsolete. The word 'self' when used alone, or when separated by an adjective from the pronoun, is generally a 'noun' ; as, 'The love of *self*,' 'my single *self*,' 'his own *self*.'



## RELATIVE PRONOUNS.

The relative pronouns are so called because they generally relate to some word or phrase going before them, called the antecedent or correlative.\*

Relatives are of two kinds, *simple* and *compound*.

The simple relative pronouns are *who*, *which*, and *that*.†  
 'Who' is applied to persons and personified things; as,

'Men of England, *who* inherit  
 Rights that cost your sires their blood.' :  
 'Fair *Liberty*, *who* now in Britain rears  
 Her cheerful head, and leads the golden years.'

*Which* is applied to irrational animals, things without life, and frequently to infants; ‡ as,

'A *nightingale which* all night long,' &c  
 The *tree which* was planted.  
 The *child which* was baptized.

*That*, as a relative, is used to prevent the too frequent repetition of *who* and *which*, and is applied indifferently to persons, animals, and things; § as,

The *gentleman that* called last night.  
 The *cow that* was milked.  
 The *window that* was broken.

## NOTES.

\* The term 'correlative' is perhaps preferable to 'antecedent,' because the word or clause which the pronoun represents is not unfrequently subsequent to that pronoun; it cannot then be an 'antecedent.'

† In several grammars it is stated that 'as,' though generally a conjunction or an adverb, is to be considered a relative pronoun when it comes after *such*, and in some other positions. Thus:—

'The Lord added to the church daily *such as* should be saved.'  
 'Only *such* punishment is inflicted *as* serves the end of government.'

In other grammars we are told that 'as' is never a relative pronoun, and that when it appears to be a relative, there is always an ellipsis. Thus, in the preceding sentences the ellipses may be supplied in the following manner:—

The Lord added to the church daily *such* (persons) *as* (those who) should be saved.  
 Only *such* punishment is inflicted *as* (that which) serves the end of government.

‡ 'Which,' as well as 'who,' was formerly applied to persons, though now chiefly confined to inferior animals and things without life; and this accounts for 'which' being used in the Lord's Prayer; as, 'Our Father *which* art in heaven,' &c.

§ *That* is a relative pronoun when it can be changed to 'who' or 'which' without altering the sense. It is a pronominal adjective when it points out a noun. In other cases it is generally a conjunction.

## Example of each.

Rel.— 'The days *that* (which) are past are gone for ever.'  
 Adj.— 'Art thou *that* traitor angel?'  
 Conj.— 'Live well, *that* you may die well.'

The compound relatives are those which include both the antecedent and the relative within their meaning. They are:—

**What, whatever or whatsoever.**

Whoso, whoever or whosoever.

**Whichever or whichsoever.**

The compound relatives are generally equivalent to the phrase 'that which,' 'the thing which,' or 'he who' They include two cases, and are commonly accompanied by two verbs.

### EXAMPLES.

- (a) Remember *what* I say to you . . . = { *that which* I say, &c.  
or the *thing which*, &c.  
(b) Take *whatever* you want . . . = { *that which* you want  
or the *thing which*, &c.  
(c) *Whoso* mocketh the poor, re- } = { *he who* mocketh, &c.  
proacheth his maker . . . } = { or the *person who*, &c.  
(d) *Whoever* promises, should perform = { *he who* promises, &c.  
or the *person who*, &c.  
(e) He takes *whichever* he likes best . . . = { *that which* he likes, &c.  
or the *thing which*, &c.

### INTERROGATIVE PRONOUNS.

The interrogative pronouns are those which are used in asking questions; they are *who*, *which*, and *what*, being

**NOTES.**

In example (a) the compound relative 'what' includes 'two objective cases; the antecedent part is the object of the verb 'remember,' and the relative part is the object of the verb 'say.'

In example (b) '*whatever*' includes the two objective cases of the verbs '*take*' and '*want*'.

In example (c) 'whoso' includes the two nominative cases to the verbs 'mocketh' and 'reproacheth.'

In example (d) 'whoever' includes the two nominative cases to the verbs 'promises' and 'should'.

In example (e) 'whichever' includes the objective cases of the verbs 'takes' and 'likes'.

Whoever, whichever, and whatever, seem now to be more generally used than whosoever, whichsoever, and whatsoever.

Whatever, whatsoever, whicsoever, and whichsoever, are sometimes adjectives, and as such they combine with nouns : as.

'Whichever way you turn, you meet with difficulties.'

Whatsoever and whosoever are sometimes divided by the interposition of some word to which they refer : as,

'On which *side* soever the king looks, he sees all ready to wait on him.'

What, whatever, and whatsoever, are sometimes used both as adjectives and as relatives at the same time ; in such cases they may be called ' compound pronouns,' not ' compound relatives ;' as,

*What books we have are well used,*

that is

*All the books that we have are well used.*

This last remark is of importance in parsing certain sentences containing 'what' or its compounds.

the same in form as the relative pronouns, and subject to no other variations than the relatives are.

'*Who*' refers to persons only, '*which*' and '*what*' may refer to persons or things; as, *Who* is he? *Which* do you prefer? *What* is that?

The interrogative pronouns have no *antecedent*, but they relate to a subsequent, which is the word or phrase that answers the question; as,

Interrogatives {	<i>Who</i> is that gentleman?	Ans. The doctor	} Subsequents.
	<i>Which</i> of the children is ill?	Ans. Martha	
	<i>What</i> is her complaint?	Ans. The fever	

'*Whether*' was formerly used as an interrogative pronoun, referring to one of two things; but '*which*' is now generally substituted for it.

#### EXAMPLES.

- '*Whether* of the twain did the will of his father?'  
'*Whether* is greater, the gift or the altar?'

#### NOTES.

1. '*Which*' and '*what*,' when joined to nouns in asking questions, partake of the nature of adjectives, and may be denominated interrogative pronominal adjectives; as,

*Which* road did he take?

*What* noise was that?

By *what* means was it done?

2. '*Which*' and '*what*,' when joined to nouns where no question is asked, are simply pronominal adjectives, and should not, in such positions, be called interrogatives; as,

'Unto *which* promise our twelve tribes hope to come.'

'What havoc hast thou made, foul monster, Sin!'

3. '*What*' is frequently used as an interjection; as,

'What! is thy servant a dog that he should do this?'

4. '*What*,' when used as an interrogative, is never compound.

#### QUESTIONS FOR EXAMINATION.

How may a pronoun be known? What is the principal use of pronouns? Are the pronouns a numerous class? Into what classes may they be divided? Why are personal pronouns so called? What two kinds of personal pronouns are there? Name the simple personal pronouns? How are compound personal pronouns formed? When are compound personal pronouns said to be reflective, and when emphatic? Give examples of each? What do you understand by 'reciprocal pronouns'? Why are relative pronouns so called? How many kinds of relatives are there? Name the simple relatives? To what is the relative '*who*' applied? Give examples. To what is the relative '*which*' applied? Give examples? Why is '*that*' used as a relative? How is it applied? What other parts of speech is the word '*that*'? Name the compound relatives? What phrase is a compound relative equivalent to? What does a compound relative include? Give instances? Which of the compound relatives are sometimes used as adjectives? Which are used both as an adjective and a relative at the same time? Why are interrogative pronouns so called? Name them? In what respect does '*who*' as an interrogative differ from '*which*' and '*what*'? Do the

Interrogatives relate to an antecedent or a subsequent? What other word was formerly used as an interrogative pronoun? When 'which' and 'what' are joined to nouns in asking questions, how may they be denominated? How when joined to nouns where no question is asked? Is 'what' ever used as another part of speech?

## OF VERBS.

A verb is the principal word in a sentence. Every sentence must contain a verb expressed or understood. Most verbs signify action or doing something; they tell what nouns or pronouns do. A few verbs simply state existence; as, *am, is, are, &c.* A verb may generally be known by its making sense with the word *to*; as, *to walk, to play, &c.*: or with any of the personal pronouns; as, *I ran, he went, they came.* Any single word that makes good sense after the words '*I can,*' is a verb. Thus, in the expressions *I can write, I can sing, &c.* The words '*write*' and '*sing*' make good sense, and are therefore verbs. The verbs are a very large class.

Verbs have been divided, with respect to their signification, form, and use, in various ways; thus:—

Into Transitive and Intransitive
„ Generic and Specific
„ Regular and Irregular
„ Finite and Infinite.

Besides these general divisions, certain verbs get particular names; as, *Impersonal, Defective, Reflective, Quiescent, Substantive.*

### NOTES AND QUOTATIONS.

Transitive verbs are also called	Active verbs
Intransitive verbs	„ Neuter verbs
Generic verbs	„ Auxiliary verb
Specific verbs	„ Principal verbs
Regular verbs	„ Weak verbs
Irregular verbs	„ Strong verbs

In many English grammars verbs are divided into *Active, Passive, and Neuter*. But such a classification is a very erroneous one; for no such thing as a passive verb exists in English. It is an error to call two separate words, of different parts of speech, and unconnected by a hyphen, *one word*. But all who hold that there are passive verbs in English, commit this error. What is called 'a passive verb' is formed of two separate words; as, '*is written.*' Here '*is*' and '*written*' are separate words and different parts of speech, the one a verb, the other a participle; the verb '*is*' forms no part of '*written*,' nor does '*written*' form any part of '*is*': therefore the two words should not be called 'a passive verb.' In Latin there are passive verbs, each formed by a single word, but this is not the case in English. The following quotations from different authors on this subject convey the same opinion:—

'Would it not be absurd to say that a noun is composed of a noun and a verb? Yet grammarians are continually asserting that a verb is formed of a verb and participle. Such inconsistencies offend the judgment, and obscure the simplicity of the English language. Hence, properly speaking, there are no verbs *passive* in the English tongue.—*Knowles's Gram.*

## TRANSITIVE AND INTRANSITIVE VERBS.

Verbs, with respect to their signification, are either transitive or intransitive.

A transitive verb expresses an action which 'passes over' from one person or thing to another. It has an agent which does the action, and an object to whom the action is done; as,

John *beats* the drum  
Cain *slew* Abel.

NOTES, ETC. *continued.*

'There are no *passive* verbs in the English language, as there are in the Latin.'—*Earnshaw's Gram.*

'By the division of verbs into active, passive, and neuter, we do not mean that the verb, as a distinct part of speech, is divisible into these three classes; for in English it is merely a participial adjective which denotes the passive state; the essential or asserting verb is never properly passive.'—*Hunter's Gram.*

'Properly speaking, there is no passive verb in the English language; for though I *am loved* is commonly called a passive verb, yet *loved* is no part of the verb, but a participle or adjective, derived of the verb *love*.'—*Ash's Gram.*

'There is in reality no passive form of the verb in English, as is the case in Latin.'—*Del Mar's Gram.*

'We have, strictly speaking, no verbs passive.'—*Greenwood's Gram.*

Rejecting the Passive verb from English, grammarians are not agreed as to which of the following modes of classification is the best.

(A)	(B)	(C)	(D)
Active Neuter	Active Inactive	Active-transitive Active-intransitive Neuter	Transitive Intransitive

I am decidedly of opinion that classification (D) is preferable to any of the others, for the following reasons:—

In systems (A) and (B) those verbs only which are transitive, that is, which express action passing over to an object, are called 'Active verbs,' and all others are called neuter or inactive. By this mode of classification many verbs expressing much action are classed as neuter or inactive, which is contrary to truth. Such verbs as *fly, swim, run, dance*, evidently imply action, and should not be doomed to a state of inaction. It is true that the action implied by such verbs is confined to the doer, and does not pass over to an object; hence the correct term for such would be 'Intransitive verbs.'

Again, in system (C) verbs implying action are divided into active-transitive and active-intransitive. By an active-transitive verb is meant one that denotes action passing over from the doer to an object; as, he *struck* the table. By an active-intransitive verb is meant one that denotes action confined to the doer; as, the man *walks*, the horse *gallops*. The neuter verbs of this system include only those that signify existence or a state of being; as, I *am*, he *stands*. This seems to be a correct classification, but there are grave objections to its adoption; namely:—

1. There is sometimes very great difficulty in distinguishing between what are called 'active-intransitive' verbs, and those that are absolutely neuter, for the difference is not always clear; therefore this classification would rather perplex than assist the learner.

2. In practical exercises, such as parsing, where terms are often repeated, the expression 'a regular transitive verb' is more convenient and less tedious than the longer expression 'a regular active-transitive verb.'

3. Some writers are of opinion that *all* verbs imply action in a greater or less degree. If this be the case, it furnishes an additional reason for preferring classification (D).

An intransitive verb expresses a simple state of being, or an action which does not pass over to an object. It has an agent which is the subject of the verb, but there is no object acted upon; as,

*I am, he sits, they sleep.*  
The man *walks* quickly.

OBS.—Some verbs may be used transitively or intransitively. When there is no object acted upon, they are intransitive; but when the action terminates on some person or thing, they are transitive. Thus,

Intransitively = Here I *rest*.  
Transitively = Here I *rest* my *hopes*.

### GENERIC AND SPECIFIC VERBS.

Generic verbs are those which express ideas in general terms, or in the widest sense possible; as,

*I can, you may, they ought.*

OBS.—Here *can* signifies ability or power in general, without limiting it to any particular kind of power.

*May* signifies liberty or permission in general, without stating any particular thing we have liberty to do.

*Ought* signifies duty in general, without limiting it to any particular duty.

Specific verbs are those which specify some particular kind of action, or ideas in a more limited sense; as,

*I sing, you read, they write.*

### NOTES AND QUOTATIONS.

Generic verbs are commonly called auxiliary or helping verbs, but they are really principal verbs, and some of the most important in the language. Specific verbs are those which are usually called principal verbs. It is the specific verb that modifies the generic, and not the generic that modifies the specific, as is commonly supposed.

'The fact is, that there are no auxiliary verbs! What are so called are only verbs which require the suppression of the sign "to" in the succeeding infinitive verbs, like many of the principal verbs themselves.'—*Davidson's Grammar*.

'The auxiliary verbs, therefore, are really separate and independent verbs; and the verbs which follow them are in the infinitive mood, the sign "to" having been suppressed in the hurry of speech.'—*Sullivan's Grammar*.

'The verb "to be," which is really a verb *principal*, though deemed a verb auxiliary.'—*Smart's Grammar*.

'I concur, however, with Smart in regarding the verb "to be" as always a verb principal, though deemed a verb auxiliary.'—*Hunter's Grammar*.

'Auxiliary verbs can have no place in a philosophical grammar; it is very convenient to call a word an auxiliary verb—to consider it as a sign merely, that is, a word without meaning; but in so doing, we lose the meaning of the word and obscure the general sense.'—*Lambe's Grammar*.

'The received doctrine is, that generic, or, as they are more commonly, though not so properly called, *auxiliary* verbs, modify other verbs, instead of being modified by them. But the intelligent reader who reflects on the extreme generality of the meaning of such words as *have, shall, will, &c.*, compared with any other verbs in the language, will not fail to be convinced that the account given in the text, though the reverse of the received opinion, is the correct one.'—*McCulloch's Grammar*.

A specific verb placed after a generic restricts the general idea of the generic verb to a limited sense ; thus,

I can sing, you may read, they ought to write.

Obs.—Here the verb *sing* restricts the general ability denoted by *can* to an ‘ability to sing.’

The verb *read* restricts the general liberty denoted by *may* to a ‘liberty to read.’

And the verb *write* restricts the general duty denoted by *ought* to the ‘duty to write.’

Or thus,

I can       =ability in general  
I can sing=ability to sing.  
      &c.               &c.

The generic verbs are : — *Do, be, have, shall, will, may, can, must, ought.*

### MEANINGS.

Do	denotes action in general
Be	„ existence or being in general.
Have	„ possession in general.
* Shall	„ duty or obligation, and, by inference, futurity.
† Will	„ intention or volition, and, by inference, futurity.
May	„ liberty or permission, and, by inference, contingency.
‡ Can	„ ability or power in general.
Must	„ necessity or constraint in general.
Ought	„ duty or obligation in general.

### REGULAR AND IRREGULAR VERBS.

Verbs, with respect to their form, are either regular or irregular.

Regular verbs are those which form the past tense and

#### NOTES AND QUOTATIONS.

\* *Shall*, from the Saxon ‘*scealtan*,’ signifies *to owe*, and consequently implies duty or obligation ; as, ‘Hu mycel scealt thou’ (Luke xvi. 5), that is, ‘How much owest thou ?’ It was used transitively down to Chaucer’s time ; as, ‘The faith I shall to God,’ that is, ‘The faith I owe to God.’ And as that which a person *owes* to do is yet to be done, *shall* has come to denote futurity.

† *Will*, from the Saxon ‘*willan*,’ signifies *to resolve* or determine. And as that which one *wills* or resolves to do is yet to be done, ‘*will*’ has also come to denote futurity.

‡ *Can*, from the Saxon ‘*cunnan*,’ signifies *to know* ; and hence it signifies ‘to be able ;’ for ‘knowledge is power,’ and therefore we say ‘I can explain it,’ that is, ‘I know how to explain it,’ or ‘I am able to explain it.’

‘It may seem strange to call *shall* and *will* verbs of the present tense, whereas they are generally supposed to imply a thing future. But they imply *present intention* or obligation to do a thing future ; as, I will write, may be expressed, I intend to write ; You shall write, you are ordered, or I command you to write.’—*Collier*.

the passive participle by adding '*d*' or '*ed*' to the present tense; thus,

Love	loved	loved
Walk	walked	walked
Learn	learned	learned.*

Obs.—A vast majority of English verbs form their past tense and the passive participle in this manner; therefore it is called the regular method.†

Irregular verbs are those which do not form the past time and the passive participle by adding '*d*' or '*ed*,' but in various other ways; thus,

Write	wrote	written
Do	did	done
Blow	blew	blown

FINITE verbs are those which have a subject or nominative, and consequently are limited by number and person; hence they are also called personal verbs; as,

*I write, thou lovest, he runs.*

INFINITIVE verbs are those which have no subject or nominative, and consequently are not limited by number or person; as,

*To write, to love, to run.*

Obs.—All verbs not in the infinitive mood are finite.

IMPERSONAL verbs are those which do not admit a person as a nominative, but only the pronoun *It* before them; as,

*It behoves all men to repent.*  
*It rains, it thunders, it irketh, &c.*

*Methinks, meseemeth, and melisteth*, are also considered as impersonal verbs.

Methinks,	equivalent to	'It appears to me.'
Meseemeth	„	'It seems to me.'
Melisteth	„	'It pleases me.'

Obs.—Some authors consider these three latter verbs as the only true impersonal

\* 'It is probable that the termination *ed* is the auxiliary *did*, or some equivalent, put after the verbs, at first separately, but in time coalescing with them. Thus, "I work-*ed*, thou work-*edst*" signify, "I work-*did*, thou work-*didst*." In corroboration of this opinion it may be remarked, we cannot say, "I did work-*ed*," the *did* being redundant; as if it were, "I did work-*did*."—*Dalton*.

† There are upwards of 4,000 verbs in the English language, and of these there are not 200 irregular.



verbs in English ; while others are of opinion that there are no verbs absolutely impersonal in the language.\*

**DEFECTIVE** verbs are those which have not all the moods and tenses. Such are the following:—*Beware, can, forego, may, must, ought, quoth, shall, will.*

**REFLECTIVE** verbs are those which return the action upon the actor ; that is, the agent and object of the verb are the same ; as, I *cut* myself, they *behave* themselves, he *killed* himself.

**QUIESCENT** verbs are those which signify rest, or not being in motion ; as, thou *sittest*, he *sleeps*.

A **SUBSTANTIVE** verb is one which expresses merely a state of existence ; as, *am, is, are.*

Obs.—The various parts of the verb ‘*to be*’ are said to be the only substantive verbs. All others are sometimes called adjective verbs.

**WEAK** verbs are those which require the addition of *d* or *ed* to make the past tense ; as,

Present —	love	instruct	learn
Past —	loved	instructed	learned

**STRONG** verbs are those which require no addition, but make the past tense by a change within themselves ; as,

Present —	write	stand	grow
Past —	wrote	stood	grew

### QUESTIONS FOR EXAMINATION.

What part of speech must every sentence contain ? How may a verb be known ? In what different ways have verbs been divided ? Define a transitive verb ? An intransitive verb ? Can any verbs be used transitively and intransitively ? Define a generic verb. A specific verb. How does a specific verb affect a generic when placed after it ? Give instances. By what name are the generic verbs commonly known ? Name the generic verbs. Define a regular verb. An irregular verb. Why are regular verbs so called ? Define a finite verb. An infinite verb. An impersonal verb. A defective verb. A reflective verb. A quiescent verb. A substantive verb. A weak verb. A strong verb.

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#### NOTES, ETC.

\* ‘There are no verbs absolutely impersonal, the pronoun *It* being the third person singular.’—*Devoti's Gram.*

\* Some verbs are called ‘Impersonal.’ The title, however, is not strictly proper, as they are used in the *third* person ; they may, with greater propriety, be termed ‘*third-personal verbs*.’—*King's Gram.*

## OF PARTICIPLES.

Participles are words of a mixed nature, participating the properties of a verb and an adjective. A participle partakes of the nature of a verb in implying action and denoting time, and of the nature of an adjective in denoting quality, and in its relation to the noun. Participles are generally formed by adding *ing*, *d*, *ed*, *en*, or *ne*, to the verb; and in a sentence they generally follow the verb *have* or *be*. Thus, from the verb *love* are formed two participles, '*loving*' and '*loved*;' from the verb '*write*' are formed the participles '*writing*' and '*written*.' The participle can also be used as an adjective; thus, we can say a *loving* father, a *written* letter. All words in which the four following particulars unite are participles:—

1. Being derived from a verb.
2. Capable of being used as an adjective.
3. Capable of being used after '*have*' or '*be*.'
4. Ending in one of the foregoing terminations.

Participles are of two kinds, namely: \* —

1. The present or active, called also the imperfect or progressive.
2. The past or passive, called also the perfect or completed.

The present or active participle represents the action in a progressive state, or as going on, but not finished, and always ends in '*ing*;' as, *walking*, *writing*, *ringing*, *doing*.

The past or passive participle represents the action as finished or completed, and has various terminations; as, *walked*, *written*, *rung*, *done*.

The present or progressive participle may be used in various ways, and for different purposes. Thus:—

1. It may be used as a noun or the name of a thing; as, '*the writing was good*.' When used in this way, it is called a '*participial noun*.'
2. It may be used before a noun to denote its quality or kind; as, '*a working boy*.' When used in this way, it is called a '*participial adjective*.'

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\* There is much difference of opinion among grammarians respecting the names of the two kinds of participles. Some denominate them the '*Imperfect*' and the '*Perfect*;' some prefer the names '*Active*' and '*Passive*;' and some consider the names '*Present*' and '*Past*' the most convenient. It is, perhaps, of little consequence which of these names be adopted, provided the use and nature of the participles be rightly understood. The participle ending in '*ing*' is very properly called the '*Progressive*' participle, as it always denotes an action or state as continuing or progressing at a certain time.

3. It may be used after some part of the verb '*to be*,' to express an action in a progressive state, or as going on, but not finished; as, he is *writing*, the girls are *singing*. When used in this way, it is simply a participle.

### EXAMPLES OF THE THREE USES.

Participial nouns.	Participial adjectives.	Participles.
Fishing is pleasant	A fishing frog	The men are fishing.
Running tires us	A running stream	I am running.
Crying is useless	A crying child	He is crying.

Obs.—When words ending in '*ing*' are compounded with something that does not belong to the verb, they are not participles; as, *uninteresting*, *unbelieving*, &c. There are such verbs as *interest* and *believe*, therefore interesting and believing are participles; but there are no such verbs as *uninterest* or *unbelieve*, consequently uninteresting and unbelieving are not participles. Such words are adjectives; as, an uninteresting story, an unbelieving Jew.

The past or passive participle is not used as a noun like the progressive form, yet it admits of being used for different purposes.

1. It may be used before a noun, like the progressive form, to denote its quality or kind; as, a *written* letter, a *printed* letter. When used in this way, it is called a 'participial adjective.'

2. It may be used after the verbs '*have*' or '*be*,' to denote an action in a completed or finished state; as, 'the letter is *written*,' 'he has *purchased* a house.' When used in this way, it is simply a participle.

Obs.—The passive participle of most verbs is literally the same form as the past tense of the verb, the two being distinguished only by the construction and sense.\*

### NOTES.

\* As learners sometimes find a difficulty in distinguishing the passive participle from the past tense of the same form, the following remarks may be found useful:—

1. If the doubtful word follow any part of the verbs '*have*' or '*be*,' it is a participle, and not the past tense of a verb; thus:—

(a) I had loved, he is instructed.

(b) I loved him, he instructed her.

Obs.—In examples (a) *loved* and *instructed* are participles, coming after the verbs *had* and *is*.

But in examples (b) *loved* and *instructed* are verbs in the past tense.

2. If the sense admit of placing a '*relative and verb*' immediately before the doubtful word, it is a participle, and not the past tense; as,

The Crystal Palace *constructed* in Hyde Park, and *opened* in 1851, stands at Sydenham.

Obs.—We can supply '*which was*' before '*constructed*' and '*opened*,' still making good sense; therefore these words are participles.

3. If the sense admit of using the word '*being*' immediately before the doubtful word, it is a participle, and not the past tense of a verb; as,

Fractions understood, practice presented no difficulty.

Obs.—We can supply the word '*being*' before '*understood*,' but not before '*presented*,' therefore the former is a participle, the latter a verb in the past tense.

### QUESTIONS FOR EXAMINATION.

Of what properties does a participle partake? How are participles generally formed? How may a participle be distinguished from the other parts of speech? How many kinds of participles are there? How does the present or progressive participle represent an action? How does the past or passive participle represent it? In what different ways may the progressive participle be used? Give instances. Are all words ending with the termination '*ing*' participles? Give instances. In what different ways may the past or passive participle be used? How may the passive participle be distinguished from the past tense of the same form?

### OF ADVERBS.

An adverb is a word generally added to a verb or participle to show the manner in which the action is done, such as *badly, well, quickly, slowly, &c.* But adverbs are also added to adjectives or to other adverbs, to express a greater degree of quality; as, a *very* good boy, he reads *remarkably* well. Adverbs may generally be known by answering to the questions, how? how much? where? when? Most adverbs are formed from adjectives by adding *ly*; as, from *wise* comes *wisely*, &c. The adverbs are a very numerous class.

### DIFFERENT KINDS OF ADVERBS.

There are several kinds of adverbs; the following are the principal:—

Of time present;	as, now, to-day, still, &c.
„ time past	„ lately, anciently, heretofore, &c.
„ time future	„ hereafter, soon, ere long, &c.
„ time relative	„ when, then, while, early, &c.
„ time indefinite	„ often, again, seldom, sometimes, &c.
„ time definite	„ once, twice, thrice, &c.
„ time absolute	„ always, never, ever, eternally, &c.
„ place	„ here, there, where, whence, &c.
„ manner	„ wisely, slowly, well, thus, &c.
„ quantity	„ much, sufficiently, fully, enough, &c.
„ order	„ firstly, secondly, thirdly, &c.
„ affirmation	„ yes, yea, verily, indeed, &c.
„ negation	„ no, not, nay, &c.
„ certainty	„ certainly, surely, truly, &c.
„ doubt	„ perhaps, possibly, perchance, &c.
„ comparison	„ better, more, as, so, less, &c.
„ explanation	„ namely, thus, &c.
„ interrogation	„ how? why? whether?
„ defect	„ almost, nearly, scarcely, partly, &c.

Adverbs promote brevity; they serve to express in one word what would otherwise require two or more words, generally a prepositional phrase.

### EXAMPLES.

Now	= at the present time	Whereby	= by which means
Then	= at that time	Thereby	= by such means
Here	= in this place	Hence	{ from this place from this time for this reason
There	= in that place		
Where	= in what place		
Very	= in a high degree	Thence	{ from that place from that time for that reason
Hither	= to this place		
Thither	= to that place		
Whither	= to which place	Whence	{ from what place for what reason &c. &c.
Wisely	= with wisdom		
&c.	&c.		

Obs.—Since one adverb may modify another, and an adverb is sometimes equivalent to a prepositional phrase, it follows that an adverb may modify a prepositional phrase; as,

The wind blew his hat *almost into the river*.

Several adverbs are formed by joining prepositions to the adverbs *here, there, where*; as,

Herein	therein	wherein
Hereat	thereat	whereat
Hereby	thereby	whereby
Hereof	thereof	whereof
Hereto	thereto	whereto
Hereon	thereon	whereon
Hereunto	thereunto	whereunto
Herewith	therewith	wherewith

Many adverbs are formed by prefixing the letter 'a' to nouns and adjectives. The following are the most common of this class:—

Aboard	aground	apace
Abreast	ahead	apart
Abroad	aloft	apiece
Across	aloud	aright
Adrift	alone	ashore
Afloat	amain	aside
Afoot	amiss	athirst
Aflat	anew	away.

Short customary phrases, or combinations of two or more short words used as adverbs, are called 'Adverbial phrases.' The following are of this kind:—

Not at all	To and fro
Here and there	Long since
By little and little	Ere now
All at once	For ever and ever
All on a sudden	In general
At random	In vain
Up and down	In no wise
By and by	Not long ago
Now and then	Now-a-days

Some words appear to connect sentences, as well as to express some circumstance of time, place, or manner; words that are so used may be called 'conjunctive adverbs,' or 'adverbial conjunctions.' The following are the most commonly used in this manner:—

when	till	again
then	until	also
while	as	besides
since	so	moreover
therefore	hence	otherwise

### QUESTIONS FOR EXAMINATION.

For what purpose are adverbs joined to verbs and participles? Why are they joined to adjectives and other adverbs? How may an adverb be generally known? How are most adverbs formed? Enumerate the different kinds of adverbs? How do adverbs promote brevity? Give instances of an adverb being equivalent to a prepositional phrase. Enumerate as many adverbs as you can, formed by joining a preposition to the adverbs here, there, where? Name some adverbs formed by prefixing the letter *a* to nouns and adjectives. Name the most common adverbial phrases. What may those words be called which appear to connect sentences as well as to express some circumstance of time, place, or manner? Name the words most commonly used in this way.

### OF PREPOSITIONS.

Prepositions may generally be known by their showing the relation or position which one word or thing bears to another; thus, if we place a pencil, first *on* a book, then *under* it, next *over* it, and lastly *in* it, the different relations or positions of the pencil are shown by the words *on*, *under*, *over*, *in*, all of which are prepositions. The prepositions are generally placed immediately before nouns or pronouns, and from this circumstance they have their names.

Prepositions are usually divided into two classes; *separable* and *inseparable*.

Separable prepositions are those which are used separately in a sentence ; as, below, between, under, &c.

Inseparable prepositions are those which are never used separately, but are only found in the beginning of words, as combined with them ; as, *ab, ante, con,* &c. A list of these will be found in another part of this work.

The following is a list of the separable prepositions in most general use :—

about	around	betwixt	near	toward
above	at	beyond	nigh	towards
across	athwart	by	of	under
after	before	down	on	underneath
against	behind	during	over	unto
along	below	ere	round	up
among	beneath	for	since	upon
amongst	beside	from	through	with
amid	besides	in	throughout	within
amidst	between	into	to	without

We sometimes find two prepositions used together ; these may be called ‘prepositional phrases,’ or ‘compound prepositions.’ The following are the most common of such phrases :—

from beneath	from below	from under
from between	from behind	from within
from among	from amidst	along with
from above	from beyond	out of
from before	from off	round about
from about	from without	up to

### QUESTIONS FOR EXAMINATION.

How may a preposition generally be known ? Why is it called by this name ? How are prepositions usually divided ? What are separable prepositions ? What are inseparable ? Name the separable prepositions in most general use ? When two or more prepositions come together, what may they be called ? Name a few of the most common prepositional phrases ?

### NOTES.

1. The words *except, concerning, excepting, regarding, respecting, touching,* are sometimes reckoned amongst the prepositions ; but the first of these may be considered a verb having its subject understood, and the remaining words are rather participles than prepositions. When ‘*except*’ is used for ‘*unless*,’ it is a conjunction.

2. Every preposition expresses a relation between two words. But when any of the words in the preceding list are employed without a subsequent term of relation, they may be considered adverbs, and as such they modify the meaning of the verb ; as, to give *over*, to give *up*.

3. ‘*For*,’ when it signifies ‘*because*,’ and ‘*without*,’ when used for ‘*unless*,’ are conjunctions.

## OF CONJUNCTIONS.

Conjunctions are a class of words used to connect words, clauses, or sentences. Some conjunctions connect the sense as well as the words; but others disunite the meanings of the words and members of the sentences which they connect. The former are called Copulative, the latter Disjunctive.

The copulative denotes an addition, a supposition, or a cause; the disjunctive denotes opposition of meaning, for which reason they are sometimes called 'contrastive' conjunctions.

### EXAMPLES.

Cop.—You *and* I may go, *because* we have done our work.

Dis. — *Neither* you *nor* I may go, *unless* we do our work.

Cop.—I will go, *if* he will accompany me.

Dis. — Be not overcome of evil, *but* overcome evil with good.

The following list contains the conjunctions in most common use:—

COPULATIVE			DISJUNCTIVE OR CONTRASTIVE				
And	For	That	Although	Except	Never- theless	Save	Unless
Also	If	Then	As	However	Notwith- standing	So	Whether
Because	Likewise	There- fore	But	Lest	Nor	Than	Whereas
Both	Since	Where- fore	Either	Neither	Or	Though	Yet

Conjunctions have been classified in the following manner also:—

Copulative .....and, also, both.

Disjunctive .....either, or.

Exclusive .....neither, nor.

Conditional.....if.

Concessive .....though, although, yet, albeit.

Exceptive .....unless.

Adversative.....but, however.

Causal.....because, for, since, that.

Adverbial .....then, till, therefore, as, so.

Two or more conjunctions are sometimes used together, or a combination of words that answers the same end as a conjunction; these have been called 'conjunctional



phrases.' The following are the principal conjunctional phrases:—

as well as	but though	but if
and yet	as though	but that
inasmuch as	what though	as if
according as	and though	and if
forasmuch as	for though	and that
provided that	for because	so that
insomuch that	for why	so then
notwithstanding that	or else	and also
whether or not	in order that	but also

#### EXAMPLES FROM STANDARD WORKS AND WRITERS.

<i>But though</i> our outward man perish, &c.	. . . . .	New Test.
Veracity, <i>as well as</i> justice, is to be our rule of life.	. . . . .	Butler.
<i>And if</i> he will not hear the church, &c.	. . . . .	New Test.
<i>What though</i> the spicy breezes blow soft on Ceylon's, &c.	. . . . .	Bp. Heber.
<i>For though</i> I would desire to glory, &c.	. . . . .	New Test.
<i>For because</i> I have seen an angel, &c.	. . . . .	Judges vi. 22.
<i>So then</i> they are no more twain, but one flesh	. . . . .	New Test.
<i>Or else</i> in some mild zone, &c.	. . . . .	Milton.
<i>But if</i> one went unto them from the dead, &c.	. . . . .	New Test.

Let it be observed that the same word may be a conjunction in one sentence, and a preposition in another; but the conjunction may be distinguished from the preposition by the former not governing a noun or pronoun in the objective case. Thus:—

Conj.—I know him, *for* I have seen him before.

Prep.—One is *for* me, the other *for* my sister.

Sometimes the same word is used as a conjunction and an adverb:—

Conj.—I rest, *then*, upon this argument.\*

Adv.—He arrived *then* and not before.

In some instances the same word may be a conjunction, a preposition, and an adverb, as in the following examples:—

Conj.—*Since* we must part, let us do it peaceably.

Prep.—He has not called *since* that time.

Adv.—Our friendship commenced long *since*.

---

\* *Then* is an adverb when it means *at that time*; a conjunction when it means *in that case, for this reason, therefore*.

### QUESTIONS FOR EXAMINATION.

What is the use of conjunctions? State the difference between copulative and disjunctive conjunctions? In what other way have conjunctions been classified? When two or more conjunctions come together, what may they be called? Give examples of conjunctive phrases from some standard writing? Give instances of the same word being a conjunction and some other part of speech?

### OF INTERJECTIONS.\*

Interjections are words used to express surprise, grief, joy, or some other emotion of the mind. They may be classified according to the different passions or emotions of the mind which they serve to express.

The following are the most common :—

Of grief . . . ah! alas! oh!	Of exultation . huzza! hurrah!
„ wonder . ha! aha! strange!	„ laughter . . ha! ha! ha!
„ contempt. tush! fudge! pshaw!	„ attention . . hark! lo! behold!
„ joy . . . hey! bravo! heyday!	„ salutation . hail! welcome!
„ aversion . fie! begone! avaunt!	„ silence . . . hist! hush! mum!
„ calling . . holloa! soho! ho!	„ surprise . . oh! indeed! what!
„ languor . heigh-ho!	„ separation . adieu! farewell!

A noun, verb, adjective, and indeed any word, may become an interjection, or at least may be used as such, when uttered as an exclamation, and in an unconnected manner; as, strange! hail! mercy! away! nonsense!

Sometimes a whole phrase or part of a sentence is used as an interjection, according to the different ways that people have of expressing their different passions; as, *for shame! away with him! hark ye!* These kinds of expressions may be denominated ‘interjectional phrases.’

### QUESTIONS FOR EXAMINATION.

How may interjections be classed? Name the interjections in most common use? When may any word be called an interjection? When a phrase or part of a sentence is used as an interjection, what may it be called? Name some interjectional phrases?

\* Some writers assert that interjections do not constitute any part of language—that, although they may be found in dramatic compositions and romances, they are never to be found in works of a graver and more scientific kind, as of law, philosophy, or mathematics. But it is to be observed that interjections are to be met with in the Bible, in history, and in epic poetry, and in the mouths of the learned as well as in those of the illiterate.

## VARIATION IN THE CLASSIFICATION OF WORDS.

Let it be particularly observed that it is the office which a word performs in a sentence that in general determines what part of speech it is; and, consequently, the same word may be different parts of speech, according to the manner in which it is used. Instances of this change in the classification of words have already been given, but the following examples are added to show this variation more fully:—

### No. 1.

There often wanders one, whom  
*better* days saw *better* clad.

In this sentence the first *better* is an adjective describing 'days'; the second *better* is an adverb modifying 'clad.'

### No. 2.

The painter dips the *paint* brush  
in *paint*, to *paint* the carriage.

Here the first *paint* is an adjective describing the brush; the second *paint* is a noun, being the name of the mixture employed; the third *paint* is a verb, expressing the action performed.

### No. 3.

After you *round* the corners we  
shall encompass the *round* table,  
and sing a *round* or two.

Here the first *round* is a verb signifying action or doing something; the second *round* is an adjective qualifying table; the third *round* is a noun, being the name of a piece of music.

### No. 4.

Please to lend me *that* new book  
*that* you received as a prize, *that*  
I may read a few pages of it to-  
night.

In this sentence the first *that* is an adjective, pointing out the noun book; the second *that* is a pronoun, used instead of book; the third *that* is a conjunction joining the following clause to the preceding.

### No. 5.

The workmen built a wall,  
whose *base* was several feet, with  
*base* materials.

Here the first *base* is a noun, being a name given to the foundation or bottom of the wall; the second *base* is an adjective describing material.

No. 6.

I shall *war* with men, but not with women or children.

Thou art but a youth, and he is a man of *war* from his youth.

I shall write to the *War* Office and learn all particulars.

The first *war* is a verb, because it implies action or doing something.

The second *war* is a noun, because it is the name of a thing or action.

The third *war* is used as an adjective describing the office.

No. 7.

And Saul *eyed* David from that day and forward.

I was *eyed* by the governor from head to feet.

What is the difference between an eyeless needle and an *eyed* needle?

The first *eyed* is a verb, expressing what Saul did.

The second *eyed* is a participle, relating to the pronoun I.

The third *eyed* is an adjective telling the kind of needle.

No. 8.

I shall *iron* it presently.

*Iron* is a most useful metal.

He can leap over an *iron* gate.

The first *iron* is a verb.

The second *iron* is a noun.

The third *iron* is used as an adjective.

No. 9.

Let your *light* so shine before men.

*Light* weights are an abomination.

Do men *light* a candle and cover it?

The first *light* is a noun.

The second *light* is an adjective.

The third *light* is a verb.

No. 10.

They consulted with *open* doors.

They *open* the gates at sunrise.

In spelling '*open*' we use four letters.

The first *open* is an adjective.

The second *open* is a verb.

The third *open* is a noun.

No. 11.

You may go, *but* I must stay.

I have *but* two to finish now.

Answer me without an '*if*' or a '*but*.'

The first *but* is a conjunction.

The second *but* is an adverb.

The third *but* is a noun.

NOTE.—Numerous examples of a similar kind may be constructed, but the preceding sentences will suffice to show the young student, that it is not the *form* of a word that determines the class to which it belongs, but rather the *meaning* or *office* it has in a sentence.

## EXERCISES ON CLASSIFICATION.

## EXERCISE 1.

Select from the following passage three verbs, three adverbs, and three adjectives, and write them down in separate columns.

'Thus pleasures fade away;  
Youth, talents, beauty, thus decay,  
And leave us dark, forlorn, and grey.'—*Scott*.

## EXERCISE 2.

Classify the following words :—

Bristol	the	write	them	learn	written	gold
sing	apple	hot	new	ah!	garden	into
from	alas!	eating	him	good	an	or
we	not	sweetly	earth	and	oh!	nice

## EXERCISE 3.

Supply the ellipsis in the following :—

The present now is the only time.	Here <i>now</i> is a —
We must work now or never.	Here <i>now</i> is a —
The undiscoverable secret sleeps.	Here <i>secret</i> is a —
Every secret action shall be known.	Here <i>secret</i> is a —
He made a great opening in it.	Here <i>opening</i> is a —
The opening heavens around me shine.	Here <i>opening</i> is a —
The children are opening the books.	Here <i>opening</i> is a —
Who is there that has all sweets unmixed	} Here <i>sweets</i> is a — Here <i>bitter</i> is a — Here <i>bitter</i> is a — Here <i>farewell</i> is a —
with drops of bitter?	
Is not the tear indeed bitter, that flows when	
saying farewell?	

## EXERCISE 4.

In the following sentences it is required to tell what parts of speech are the words printed in *italics*?

*Sentences.*

- 'Fight neither with small nor great, *save* with the king.'
- 'To trace the ways of highest agents, *deemed however* wise.'
- 'It is impossible for us to do our duty, *except* we know it.'
- '*For that that* is determined, shall be done.'

EXERCISE 5.

Select from the following passage sixteen nouns, eighteen verbs, and three participles, and write them down in separate columns.

*Passage.*

'Remember that money is of a prolific, generating nature. Money can beget money, and its offspring can beget more, and so on. Five shillings turned is six: turned again, it is seven and threepence; and so on till it becomes a hundred pounds. The more there is of it, the more it produces every turning, so that the profits rise quicker and quicker. He that kills a breeding sow, destroys all her offspring to the thousandth generation. He that murders a crown, destroys all that it might have produced, even scores of pounds.'—*Franklin*.

EXERCISE 6.

Arrange the following passage into eight columns, placing in the first column fourteen nouns, in the second column eight articles, in the third two pronouns, in the fourth six adjectives, in the fifth six verbs, in the sixth four adverbs, in the seventh six prepositions, and in the eighth two conjunctions.

*Passage.*

'The unwearied sun, from day to day,  
Does his Creator's power display,  
And publishes to every land  
The work of an Almighty hand.  
Soon as the evening shades prevail,  
The moon takes up the wondrous tale,  
And, nightly, to the listening earth,  
Repeats the story of her birth.'

EXERCISE 7.

'Tripping through the silken grass  
O'er the path-divided dale,  
*Mark* the rosy-coloured lass  
With her well-poised milking-pail.  
Linnets with unnumbered *notes*,  
And the cuckoo with but two,  
Tuning sweet their mellow throats,  
Bid the setting sun adieu.'

QUESTIONS TO BE ANSWERED.—What parts of speech are '*mark*' and '*notes*'? Do you know this by their *form* or by their *meaning*? Form sentences in which they are other parts of speech than what they are in this passage. Select from the passage eight adjectives. How many of these are compound? What adjective in it refers to a noun understood?

## EXERCISE 8.

*Sentences to be parsed after the manner of Example 1, page 84.*

(a) 'Four things are grievously empty: a head without brains, a wit without judgment, a heart without honesty, and a purse without money.'—*Bishop Earle*.

(b) 'Education begins the gentleman, but reading, good company, and reflection must finish him.'—*Locke*.

(c) 'There are four good mothers, of whom are often born four unhappy daughters: truth begets hatred, happiness pride, security danger, and familiarity contempt.'—*Steele*.

(d) 'If a man makes me keep my distance, the comfort is, he keeps his at the same time.'—*Swift*.

(e) 'He who freely praises what he means to purchase, and he who enumerates the faults of what he means to sell, may set up a partnership with honesty.'—*Lavater*.

(f) 'Learning is like mercury—one of the most powerful and excellent things in the world in skilful hands; in unskilful, the most mischievous.'—*Pope*.

(g) 'It is a point out of doubt with me, that the ladies are most properly the judges of the men's dress, and the men of that of the ladies.'—*Shenstone*.

(h) 'He who, when called upon to speak a disagreeable truth, tells it boldly and has done, is both bolder and milder than he who nibbles in a low voice, and never ceases nibbling.'—*Lavater*.

(i) 'Whatever stress some may lay upon it, a death-bed repentance is but a weak and slender plank to trust our all upon.'—*Sterne*.

(j) 'Trust him with little who, without proofs, trusts you with everything; or, when he has proved you, with nothing.'—*Lavater*.

(k) 'No man is so insignificant as to be sure his example can do no hurt.'—*Lord Clarendon*.

## EXERCISE 9.

*Passages to be parsed according to Example 2, page 84.\**

(a) 'The whining school-boy, with his satchel,  
And shining morning face, creeping like snail  
Unwillingly to school.'—*Shakespeare*.

(b) 'Learning is an addition beyond  
Nobility of birth: honour of blood,

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\* For the higher and more advanced mode of parsing, see 'Companion to English Grammar.'

Without the ornament of knowledge, is  
A glorious ignorance.'—*Shirley*.

- (c) 'Without good company all dainties  
Lose their relish, and, like painted grapes,  
Are only seen, not tasted.'—*Massinger*.

- (d) 'Seek not to know to morrow's doom ;  
That is not ours which is to come :  
The present moment's all our store.'—*Congreve*.

- (e) 'Come sleep, O sleep, the certain knot of peace,  
The baiting-place of wit, the balm of woe ;  
The poor man's wealth, the prisoner's release,  
Th' indifferent judge between the high and low.'

*Sir Philip Sidney.*

- (f) 'Princes that would their people should do well,  
Must at themselves begin, as at the head ;  
For men, by their example, pattern out  
Their imitations, and regard of laws :  
A virtuous court a world to virtue draws.'—*Ben Jonson*.

- (g) 'There is a jewel which no Indian mine can buy,  
No chemic art can counterfeit ;  
It makes men rich in greatest poverty,  
Makes water wine, turns wooden cups to gold,  
The homely whistle to sweet music's strain ;  
Seldom it comes, to few from heaven sent,  
That much in little — all in nought — content.'

*Wilbye's Madrigals.*

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## INFLECTION.

Inflection is a change in the termination of words, to express various modifications of meaning. Thus, the word '*lion*' may be changed to—

Lions  
Lioness  
Lion's.

each of which conveys a different meaning, as will be afterwards explained. These changes are inflections of the word '*lion*.' The inflections of the English language are but few and simple in comparison with those of other languages.



The parts of speech capable of inflection in English are the following :—

Nouns, pronouns, and certain adjectives,  
Verb, participles, and certain adverbs.

Nouns and pronouns have changes to express number, gender, and case.

Verbs have changes to denote number, person, mood, and tense.

Participles change to denote progressive or completed action.

Certain adjectives and adverbs change to express degrees of comparison.

## INFLECTIONS OF NOUNS.

The properties or accidents of nouns are *gender*, *person*, *number*, and *case*. Three of these—namely, gender, number, and case—are formed by inflection; but the noun undergoes no change to denote difference of person.

### GENDER.

Gender is the distinction of sex, and as there are only two sexes, there can, properly speaking, be only two genders, *masculine* and *feminine*.

The masculine gender denotes animals of the male kind; as, man, boy, lion.

The feminine gender denotes animals of the female kind; as, woman, girl, lioness.

It has, however, been found convenient for practical purposes to add other terms relating to gender—namely, *neuter*, *common*, and *indefinite*.

'*Neuter*' means '*neither*'—that is, neither masculine nor feminine. The term '*neuter gender*' serves the grammatical purpose of expressing that the noun is of '*no*' gender. Hence the names of inanimate things are said to be of the '*neuter gender*.'

The term '*common gender*' is applied to nouns which are known to include both male and female; as, *parents*.\*

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\* The common gender is sometimes called the '*inclusive gender*.'

The term 'indefinite gender' is applied to nouns which refer to one individual only, and leave it uncertain which sex is meant; as, *child, friend, parent*. But if it can be known from the context or passage which sex is meant, the proper term denoting that sex should be used in parsing.

All the varieties of gender occur in the following sentence:—

John and his sister were walking one day with a friend, when they saw the parents of a child teaching him to walk.

John	is a proper noun, masculine gender.
Sister	„ common noun, feminine gender.
Day	„ common noun, neuter gender.
Friend	„ common noun, indefinite gender.*
Parents	„ common noun, common gender.
Child	„ common noun, masculine gender.†

The masculine gender is distinguished from the feminine in three ways:—

1. By different words.
2. By different terminations.
3. By adding an explanatory word.

### EXAMPLES.

#### 1. By different words.

Masculine	Feminine	Masculine	Feminine
Bachelor	maid	Hart	roe
Bean	belle	Horse	mare
Boar	sow	Husband	wife
Boy	girl	King	queen
Brother	sister	Lad	lass
Buck	doe	Lord	lady
Bull	cow	Man	woman
Bullock	heifer	Master	mistress
Cock	hen	Milter	spawner
Colt	filly	Nephew	niece
Dog	bitch	Ram	ewe
Drake	duck	Sir	madam
Earl	countess	Sloven	slut
Father	mother	Son	daughter
Friar	nun	Stag	hind
Gander	goose	Uncle	aunt
Gentleman	lady	Wizard	witch

\* We cannot tell whether male or female is meant, therefore it is *indefinite* gender.

† Though '*child*' is applied to a girl as well as to a boy, yet we know from the context that the child here spoken of is a boy, for the word '*him*' which follows is applied only to males; therefore '*child*' should be parsed '*masculine gender*.'

2. *By different terminations.*

Masculine	Feminine	Masculine	Feminine
Abbot	abbess	Host	hostess
Actor	actress	Hunter	huntress
Administrator	administratrix	Jew	Jewess
Adulterer	adulteress	Landgrave	landgravine
Ambassador	ambassadress	Lion	lioness
Arbiter	arbitress	Marquis	marchioness
Auditor	auditress	Mayor	mayoress
Author	authoress	Patron	patroness
Baron	baroness	Peer	peeress
Benefactor	benefactress	Poet	poetess
Bridegroom	bride	Priest	priestess
Chanter	chantress	Prince	princess
Conductor	conductress	Prior	prioress
Count	countess	Prophet	prophetess
Czar	czarina	Protector	protectress
Dauphin	dauphiness	Seamster	seamstress
Deacon	deaconess	Shepherd	shepherdess
Duke	duchess	Songster	songstress
Elector	electress	Sorcerer	sorcereess
Emperor	empress	Spectator	spectatress
Enchanter	enchantress	Sultan	sultana
Executor	executrix	Testator	testatrix
Giant	giantess	Tiger	tigress
Governor	governess	Traitor	traitress
Heir	heiress	Tutor	tutoress
Heritor	heritrix	Viscount	viscountess
Hero	heroine	Widower	widow

3. *By adding an explanatory word.*

A cock-sparrow	a hen-sparrow
A man-servant	a maid-servant
A he-goat	a she-goat
A male child	a female child
A peacock	a peahen
A buck rabbit	a doe rabbit

## REMARKS ON GENDER.

1. In poetry and oratory, some nouns naturally neuter are personified or assumed to have life, and are converted into the masculine or feminine gender. Thus in speaking of the *sun* or *death*, we sometimes use '*he*;' and of the *moon* or a *ship* we sometimes use '*she*.'

2. Things remarkable for strength or greatness, or conspicuous for the attributes of imparting or communicating, are spoken of as masculine; as, the *sun*, *death*, *time*, *winter*.

3. Things remarkable for beauty, mildness, or amiability, or conspicuous for the attributes of containing or bringing forth, are spoken of as feminine; as, *nature*, the *moon*, *knowledge*, *virtue*, *ships*, the *church*.

4. Some nouns have the same form for both genders; as, *singer*, *guardian*, *guide*, *person*. Others have a feminine but no corresponding masculine; as, *laundress*, *milliner*, &c.

### PERSON.\*

Person is a property of the noun which varies the verb, and denotes whether the noun be speaker, spoken to, or spoken of.

Nouns have three persons; the first, the second, and the third.

The *first person* denotes the speaker; as, I, *James Smith*, do promise, &c.

The *second person* denotes the person or thing spoken to; as, *Children*, attend to your lessons; Listen, *O earth*!

The *third person* denotes the person or thing spoken of; as, The *girls* are at their *work*.

### REMARKS.

1. Nouns are seldom used in the first person, speakers generally representing themselves by the pronoun '*I*' or '*we*.' Hence some grammarians say that nouns have only two persons, the *second* and *third*. But analogy evidently requires a first, and there are various instances in which a speaker uses his own name; thus:—

- |  |   |
|--|---|
| (a) In making wills, &c.; as,              | I, John Thomson, make this my last will, &c.      |
| (b) In contracting matrimony; as,          | I, William, take thee, Sarah, to my, &c.          |
| (c) In several scriptural expressions; as, | I Jesus have sent mine angel, &c.—Rev. xxii. 16.  |
|  | I John, who also am your brother.—Rev. i. 9.      |
|  | Paul, an apostle, &c., unto Timothy.—1 Tim. i. 1. |
|  | I Paul have written it, &c.—Philemon 19.          |

2. Person is common to three parts of speech; namely, nouns, pronouns, and verbs. When things without life are spoken to, they are personified, and their names are put in the second person. Most nouns are, however, in the third person, being spoken of.†

\* The word *Person* has in accordance three distinct meanings. 1st. It signifies the person of the subject, or nominative to the verb, in which case it is common to all nominatives. 2ndly. It distinguishes rational beings from such as are irrational, in which sense "*who*" is said to relate to persons, and "*which*" to inferior animals or inanimate things. 3rdly. It distinguishes animate from inanimate objects, as when we say that an impersonal verb is that which has its nominative always a *thing*, and never a *person*.—*Andrew*.

† When a writer or speaker does not choose to declare himself in the *first* person, he speaks of himself in the *third*. Thus Moses relates what *Moses* did, and Cæsar records the actions of *Cæsar*.

## NUMBER.

Number is the distinction of one from more. Nouns have two numbers; the *singular* and the *plural*.

A noun is in the singular number when it denotes but one thing of the kind, or unity of idea; as, *man, army*.

A noun is in the plural number when it denotes more things than one, or plurality of idea; as, *men, armies*.

The plural number of nouns is formed from the singular in various ways, as seen in the following table:—

MODES OF FORMING THE PLURAL		EXAMPLES	
		Singular	Plural
(A)	By adding <i>s</i> or <i>es</i> . . . . .	boy box ox	boys boxes oxen
(B)	By adding <i>en</i> or <i>ren</i> . . . . .	child	children
(C)	By changing <i>f</i> or <i>fe</i> into <i>ves</i> . .	loaf knife	loaves knives
(D)	By changing <i>y</i> into <i>ies</i> . . . . .	fly lady	flies ladies
(E)	By change of vowel . . . . .	foot tooth	feet teeth

## REMARKS ON THE PRECEDING TABLE.

## Method (A).

The present process for the formation of the plural of English nouns is to add '*s*' or '*es*' to the singular. Other processes once in use are now obsolete. And although many plurals formed otherwise than by adding '*s*' or '*es*' to the singular are retained in the language, yet the processes themselves are no longer used: that is, if a new word were invented or introduced into the language, the plural would be formed by adding *s* or *es*, and not by any other process. Accordingly we find that a vast majority of nouns form the plural in this way.

The termination *es* is used when the singular ends in *ss*, *s*, *ch*, or *ch* soft,\* because an *s* cannot be sounded in such positions without a vowel before it; as,

Singular	( <i>s</i> cannot be sounded)	Plural
watch	(watches)	watch-es
box	(boxes)	box-es
dish	(dishes)	dish-es
lass	(lasses)	lass-es

## Method (B).

The Saxon process of forming the plural by adding *en* or *ren* to the singular is now obsolete. Many plurals formed in this manner in the earlier stages of the language, are now formed in other ways; as,

Singular	(Ancient Plural)	Present Plural
sow	sowen	swine or sows
cow	cowen	kine or cows
eye	eyen	eyes
house	housen	houses
uncle	unclen	uncles.

NOTE.—The plurals now ending in *en* or *ren* are very few in English.\*

\* Nouns ending in *ch* hard take *s* only, because '*ch*' hard is equivalent to *k*; as, *monarch, monarchs*.

*Method (c).*

Many nouns ending in *f* or *fe* form the plural by changing these terminations into *ves*; probably for the following reasons:—

1. For the sake of an easier utterance and more agreeable sound.
2. To distinguish by sound the plural number from the singular possessive: thus—there is a distinction in sound between '*wives*' and '*wife's*,' but there is no distinction in sound between '*wifes*' and '*wife's*.'
3. Because the generality of such words are of Saxon origin, and in that language the letter '*f*' was sounded as '*v*,' so that changing *f* into *v* is only spelling according to the original sound of the letter, and *s* or *es* is added in the plural, according to the general rule.

The exceptions in which the *f* is not changed to *v* are chiefly derived from other languages. The following are the principal, the plural of which is formed by adding an *s* only.

brief	handkerchief	roof	dwarf	strife
chief	mischief	hoof	scarf	life
grief	relief	proof	wharf	safe
rief	belief	reproof	turf	gulf

**NOTE.**—Nouns ending in *ff* follow the general rule by adding *s* only, except *staff* which has *staves*.

*Method (d).*

The change of *y* into *ies* may be accounted for by the fact, that words now ending in *y* formerly ended in *ie*, as *studie*, *ladie*; so that in forming the plural we still retain the ancient form of spelling, as *studies*, *ladies*, though in the singular we have departed from it, and substituted *y* for *ie*. There are two exceptions to the rule, namely:—

1. When *y* is preceded by a vowel, it does not change; as, *boy*, *boys*.
2. When proper nouns are used in the plural number; as, *Mary*, *Marys*.

*Method (x).*

On the formation of the plural by change of vowel it may be remarked—

1. That this method was used by the ancient Saxons.
2. That the nouns so formed are almost all of Saxon origin.
3. That the process itself is now obsolete.

The following nouns form the plural after this manner:—

foot	feet	man	men
tooth	teeth	woman	women
goose	geese	footman	footmen

**NOTE.**—A few nouns from the Saxon, besides changing the vowels, change also the termination *se* to *ce*; as, *mouse*, *mice*, &c.

Nouns ending in *o* preceded by a vowel form the plural by adding *s* only; as, *folio*, *folios*.

Nouns ending in *o* preceded by a consonant form the plural by adding *es*; as,

calico	calicoes	motto	mottoes
cargo	cargoes	negro	negroes
hero	heroes	potato	potatoes

Except the following, which take *s* only, and some of which are not fully Anglicised:—*canto*, *cento*, *junto*, *portico*, *solo*, *rotundo*, *tyro*, *duodecimo*, *proviso*, *studio*.

Compound words formed of two or more nouns form the plural by a change in the last noun ; as,

book-case	book-cases
ink-stand	ink-stands
watch-maker	watch-makers

But compound words formed by a noun and an adjective, or by two nouns connected by a preposition, form their plurals by a change in the first word ; as,

court-martial	courts-martial
adjutant-general	adjutants-general
son-in-law	sons-in-law
man-of-war	men-of-war

Some nouns, from the nature of the things meant, have no plural ; namely :—

- (a) Proper names of places or things ; as, *England, London, Severn, &c.*
- (b) Abstract nouns ; as, *wisdom, idleness, malice, pride, &c.*
- (c) Names of arts and sciences ; as, *poetry, music, geometry, &c.*
- (d) Names of grain and metals ; as, *wheat, corn, gold, silver,\* &c.*
- (e) And a variety of other nouns ; as, *bread, milk, butter, &c.*

Some nouns have no singular form ; as, *bellows, scissors, tongs, shears, victuals, cattle, snuffers, breeches, &c.†*

Some nouns have two forms for the plural, to express a difference in meaning ; as,

Singular	Plural	Meanings
Index .	{ indexes . . . tables of contents indices . . . algebraic quantities	
Genius .	{ geniuses . . . persons of genius genii . . . fabulous spirits	
Brother	{ brothers . . . sons of the same parents brethren . . . persons of the same society	
Die . . .	{ dies . . . stamps for coining dice . . . small cubes for gaming	
Fish . .	{ fishes . . . when numbered ; as, 5 fishes fish . . . when the species is meant	
Pea . .	{ peas . . . when numbered ; as, 2 peas pease . . . when the species is meant	
Penny .	{ pennies . . . separate coins ; as, 2 pennies pence . . . value or amount ; as, sixpence	

\* Nouns of this class sometimes take a plural when we wish to describe different kinds or varieties of the same substance ; as, *wheats, golds, &c.*

† Most nouns of this class express things composed of two or more parts ; thus, *scissors* consists of two united parts.

Some nouns are alike in both numbers ; as, *sheep, deer, trout, hose, salmon, species, series, apparatus, &c.* In such nouns the distinction is made by articles, numerals, or some other word in the sentence ; as,

Singular	Plural
<i>a sheep</i>	<i>several sheep</i>
<i>one sheep</i>	<i>two sheep</i>
<i>the sheep is here</i>	<i>the sheep are here</i>

There are also several nouns plural in form, which are used in the singular as well as in the plural. The following are of this class :—

alms	gallows	means	optics	politics
amends	hydraulics	measles	odds	riches
billiards	hysterics	mechanics	pains	statistics
ethics	mathematics	news	physics	tactics

NOTE.—The nouns *news* and *alms* are generally used as singular, and *pains* as plural.

There are a few nouns having a singular and a plural form, in which no change is made to denote plurality ; as,

sail, meaning ships	horse, referring to cavalry	dozen
stone, 14 lbs. weight	foot, referring to infantry	hundred
head, meaning cattle	stand, applied to arms	thousand

Nouns which have been adopted from foreign languages without alteration, generally retain their original plurals when employed in English. The following is a list of foreign terminations, and the different ways in which the plural is formed :—

	Singular	Plural
Singulars in <i>um</i> or <i>on</i> are changed to <i>a</i> in the plural ; as,	erratum	errata
Singulars in <i>er</i> or <i>ix</i> are changed to <i>ices</i> * in the plural ; as,	criterion	criteria
Singulars in <i>is</i> are changed to <i>es</i> † in the plural ; as,	index . . .	indices
Singulars in <i>us</i> are changed to <i>i</i> in the plural ; as,	radix . . .	radices
Singulars in <i>a</i> are changed to <i>æ</i> in the plural ; as,	ellipsis . . .	ellipses
	analysis . . .	analyses
	calculus . . .	calculi
	radius . . .	radii
	formula . . .	formulae
	nebula . . .	nebulae

\* Singulars ending in *s* preceded by a consonant, change the *s* to *ces* in the plural ; as, *calc.* *calces.*

† A few singulars ending in *is* change *is* into *ides* in the plural ; as, *chrysalis*, *chrysalides*.



	Singular	Plural
Singulars in <i>en</i> are changed to <i>ina</i> in the plural; as,	stamen . .	stamina
	legumen .	legumina
Some singulars are made plural by adding <i>im</i> ; as,	cherub . .	cherubim
	seraph . .	seraphim

*Principal Foreign Words used in English, with their plurals, and the languages from which they have been taken.*

	SINGULAR	PLURAL		SINGULAR	PLURAL
Latin	addendum	addenda	Greek	analysis	analyses
"	amanuensis	amanuenses	"	antithesis	antitheses
"	animalculum	animalcula	"	aphellion	aphellia
"	apex	apices	"	automaton*	automata
"	arcanum	arcana	"	basis	bases
"	axis	axes	"	crisis	crises
"	appendix*	appendices	"	criterion	criteria
"	calculus	calculi	"	dieresis	diereses
"	datum	data	"	ellipsis	ellipses
"	desideratum	desiderata	"	emphasis	emphases
"	effluvium	effluvia	"	ephemeron	ephemera
"	erratum	errata	"	hypothesis	hypotheses
"	focus	foci	"	metamorphosis	metamorphoses
"	formula	formulæ	"	oasis	oases
"	fungus*	fungi	"	parenthesis	parentheses
"	frustum	frusta	"	parheliion	parhelia
"	ignis-fatuus	ignes-fatui	"	perihelion	perihelia
"	lamina	laminæ	"	phenomenon	phenomena
"	magus	magi	"	phases	phases
"	mausoleum	mausolea	"	synopsis	synopses
"	medium	media	"	thesis	theses
"	memorandum*	memoranda	French	beau	beaux
"	nebula	nebulae	"	chamois	chamois
"	nucleus	nuclei	"	monsieur	messieurs (messrs.)
"	polypus	polypi	"	madame	mesdames
"	radius	radii	Italian	bandit }	banditti
"	radix	radices	"	banditto }	banditti
"	scholium	scholia	"	dilettante	dilettanti
"	stamen	stamina	"	virtuoso	virtuosi
"	stimulus	stimuli	Hebrew	cherub*	cherubim
"	stratum	strata	"	seraph*	seraphim
"	tumulus	tumuli			
"	vertex	vertices			
"	vortex	vortices			

Nouns marked thus\* in the preceding list form the plural in the regular manner also, by adding *s* or *es*: thus, the plural of *cherub* may be written *cherubs* or *cherubim*.

### CASE.†

By case is meant the state of a noun or pronoun, or the relation it bears to other words in the same sentence. It

† The word *case* is derived from the Latin 'casus,' which signifies 'a falling.' In Latin nouns have six cases; namely, the nominative, the genitive, the dative, the accusative, the vocative, and the ablative.

The nominative, which is the original word or real name of the noun, is sometimes called, by way of distinction, the upright (rectus), being represented by a perpendicular

denotes whether the noun be a doer, owner, or receiver of something.

In English there are three cases ; namely—

The Nominative.

The Possessive.

The Objective.

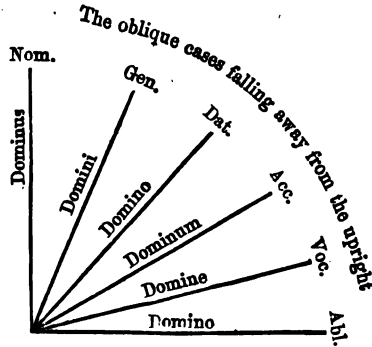
Of these the possessive only is formed by inflection, the nominative and the objective of nouns being alike in form, and distinguished only by their position and the relation they bear to the other words in the sentence.

A noun is in the *nominative* case when it simply expresses the name of a thing, or denotes the doer of an action or the subject of a verb.

A noun is in the *possessive* case when it denotes ownership, or the possessor of something.

A noun is in the *objective* case when it denotes the receiver of an action, or the object of a verb, participle, or preposition.

line. The other cases being formed by changes in the termination of the word, each 'falling away,' as it were, from the original word, are sometimes called the *oblique* cases, from their oblique situation, as they are here represented by five lines placed at different inclinations to the perpendicular.



These different relations or states of the noun, which in Latin and other languages are expressed by inflection or changes in the word, are in English expressed by means of prepositions, and by the position of the noun before or after the verb. Thus :—

Nominative .....	Dominus .....	The Lord.	(The noun when it is the subject of a verb.)
Genitive, or Possessive.....	Domini .....	Of the Lord, or the Lord's.	
Dative .....	Domino .....	To the Lord.	
Accusative, or Objective...	Dominum ...	The Lord.	(The noun when it is the object of a verb.)
Vocative ... ..	Domine .....	O Lord.	(The case of address in English.)
Ablative .....	Domino .....	By the Lord.	

*Example of each Case.*

'The journeyman struck the foreman's son.'

**REMARKS.**

In the preceding sentence there are three nouns—journeyman, foreman, and son; each of which is in a different case.

The 'journeyman' is represented as doing an action; he is the agent or subject of the verb '*struck*'; therefore the noun 'journeyman' is said to be in the *nominative* case.

The 'foreman' is not represented as doing anything, or receiving anything, but simply as owning or possessing a son; therefore 'foreman' is put in the *possessive* case.

The 'son' is represented as receiving the action denoted by the verb '*struck*'; he is the object acted upon by the journeyman; therefore 'son' is in the *objective* case.

The possessive case is formed by adding '*s*,' with an apostrophe before it, to the nominative; as, *man, man's*. But when the nominative ends in *s*, *ss*, or *ce*, the possessive is sometimes formed by adding an apostrophe only; as,

Moses' rod.

Goodness' sake.

Conscience' sake.

Here the additional *s* would occasion a hissing sound and a difficulty of pronunciation.

**NOTES.**

1. The use of the apostrophe as the sign of the possessive case may be thus accounted for:—In the early stages of the English language, the possessive case ended in *es* or *is*, but in the present stage the vowel is omitted before the *s*, and the apostrophe is used simply to denote its absence.

*Examples.***Former possessive**

King's son

God's grace

**Present possessive**

King's son

God's grace.

Sometimes, indeed, we sound the absent vowel; this happens after words ending in *s*, *ch*, *sh*, *x*, or *z*; thus:—

Thomas's book is pronounced Thomas's book.

The vowel was in general use till about the beginning of the sixteenth century, when it was superseded by the apostrophe. The most ancient form is supposed to be *es*, the middle stage *is*, and the present stage '*s*'.

2. Some grammarians have supposed that the apostrophe with *s* is a contraction of the pronoun *his*. Thus 'James's book' has been said to be a contraction of 'James *his* book.' But this is evidently an erroneous idea; for the apostrophe is joined to all genders and to both numbers, but the pronoun *his* belongs to the masculine gender and singular number only. Thus we can say correctly:—

The queen's crown, but not, the queen *his* crown.

The children's bread, but not, the children *his* bread.

Therefore the termination ('*s*) is not a contraction of the pronoun *his*.

3. A probable reason why the vowel has been struck out in the possessive, is to distinguish it in form from the plural nominative, for it is well known that the Saxons ended many plurals as well as the possessive case in *es* or *is*.

DECLENSION OF NOUNS.

By the declension of a noun is meant a regular arrangement of its numbers and cases; as in the following examples:—

*Man* is declined thus:—

Sing. Nom.... Man	Plur. Nom.... Men
Poss. ... Man's	Poss.... Men's
Obj. ... Man	Obj. ... Men

*Lady* is declined thus:—

Sing. Nom.... Lady	Plur. Nom.... Ladies
Poss. ... Lady's	Poss. ... Ladies'
Obj. ... Lady	Obj. ... Ladies

*Wife* is declined thus:—

Sing. Nom.... Wife	Plur. Nom.... Wives
Poss. ... Wife's	Poss. ... Wives'
Obj. ... Wife	Obj. ... Wives

QUESTIONS FOR EXAMINATION.

What is meant by inflection? Are the inflections of the English language numerous in comparison with those of other languages? Which of the parts of speech are capable of inflection in English? For what purpose are nouns and pronouns inflected? For what purpose are verbs inflected? Why do participles change their termination? Why do certain adjectives and adverbs change? What are the accidents of the noun? How many of these accidents are formed by inflection? What is gender? How many genders are there? What does the masculine gender denote? What does the feminine denote? What is meant by the term 'neuter gender'? What kind of nouns are said to be of the neuter gender? To what sort of nouns is the term 'common gender' applied? To what the term 'indefinite gender'? Name the various ways of distinguishing the masculine gender from the feminine. Give examples of each method. Are nouns of the neuter gender ever personified? What kind of inanimate things are spoken of as masculine? What kind are spoken of as feminine? Name some nouns having the same form for both genders. Name a feminine that has no corresponding masculine. What do you understand by the person of a noun? How many persons have nouns? What does the first person denote? What the second person? What the third person? Give instances of nouns being used in the first person. To what three parts of speech is person common? What is number? How many numbers have nouns? When is a noun in the singular number? When in the plural? Name the principal modes of forming the plural from the singular. Which is the present process for the formation of the plural? When is the termination *es* used, and why? Name a process once in use, but now obsolete. Give reasons why some nouns ending in *f* or *fe* form the plural by changing these terminations into *ves*. Enumerate the exceptions to this rule. Give a reason why nouns ending in *y* form the plural by changing the *y* into *ies*. Name the two exceptions to this rule, where the *y* does not change. Make some remarks on the mode of forming the plural by change of vowel. How do nouns ending in *o* preceded by a vowel form the plural? How when the *o* is preceded by a consonant? Name the exceptions. How do compounds formed of two or more words form the plural? What classes of nouns have no plural? Name some nouns having no singular form. Name some nouns having two forms for the plural, and account for these forms. Name some nouns alike in both numbers, and explain how the distinction is made. Name some nouns plural in form, which are used in the singular

as well as the plural. Name some nouns having both a singular and a plural form, in which no change is made to denote plurality. Enumerate the different ways in which nouns adopted from foreign languages without alteration form the plural. What is meant by case? How many cases in English? How many are formed by inflection? Which two cases are alike in form, and how are they distinguished? When is a noun in the nominative case? When in the possessive? When in the objective? How is the possessive case formed? Account for the apostrophe being used in the possessive case. Show that the apostrophe with *s* is not a contraction of the pronoun *his*. What is meant by the declension of a noun? Decline 'man,' 'lady,' 'wife.'

## INFLECTION OF ADJECTIVES.

Adjectives in English undergo no change to express gender, number, or case, as in other languages. But many of them are inflected or changed to express different states or degrees of quality, commonly called the 'degrees of comparison.'\*

There are three states or degrees of comparison;† namely:—

The Positive.‡  
The Comparative.  
The Superlative.

The positive state simply expresses the quality of a thing without any increase or diminution; as, a *fine* day.

The comparative increases the signification of the positive to a higher degree; as, a *finer* day.§

\* Adjectives express the qualities of nouns; and as all nouns of the same species are not of the same quality, but vary, the part of speech which shows these different qualities must vary also: hence it is that adjectives have degrees of comparison.

† It is evident that in nature gradations are innumerable. How many degrees are there between a mouse and an elephant—a molehill and a mountain! Still in grammar there are reckoned only three degrees.

‡ Some grammarians affirm that the positive state of an adjective is not a 'degree of comparison,' and accordingly they reckon but two degrees of comparison; namely, the comparative and the superlative. A little thought on the subject, however, will enable us to see that even in the *positive state* there is a comparison made.

Thus, when we say of a person, 'He is a *tall* man,' it is evident that we have formed in our minds an idea of the average height or general stature of men, and silently and perhaps unconsciously we compare this particular man with the average height, and pronounce him tall compared with the generality of men. Again, if we say, 'That is a *high* house,' we mean that it is high as compared with some other house, or with the generality of houses.

§ The comparative and the superlative degrees always increase the signification of the positive, and never lessen the quality, as is erroneously stated in numerous English grammars. This will be seen from the following examples:—

- (a) Positive.....a wise man
- (b) Comparative.....a wiser man
- (c) Superlative .....the wisest man.

In the preceding examples the quality represented in the men is '*wisdom*.' But it is evident that example (b) contains more wisdom than (a), and example (c) contains more wisdom than (b). So that in these examples the quality is increased in the comparative and in the superlative.

The superlative increases the signification of the positive to the highest degree; as, the *finest* day.

The comparative is generally formed by adding *r* or *er* to the positive, and the superlative by adding *st* or *est*. Thus :—

Positive	Comparative	Superlative
wise	wiser	wisest
high	higher	highest

The adverbs *more* and *most*, placed before the positive, have the same effect; as,

wise	more wise	most wise
high	more high	most high

Adjectives of one syllable are compared by the terminations *er* and *est*; but most adjectives of two syllables, and all of three or more syllables, are compared by the adverbs *more* and *most*; thus :—

beautiful	more beautiful	most beautiful
careful	more careful	most careful
attentive	more attentive	most attentive

Dissyllables ending in *y* or *le* may be compared either way; thus :—

happy	{ happier	{ happiest
	{ more happy	{ most happy
noble	{ nobler	{ noblest
	{ more noble	{ most noble

Adjectives ending in *y* preceded by a consonant change the *y* into *i* before *er* and *est*; as,

pretty	prettier	prettiest
lovely	lovelier	loveliest

Take another example :—

- (a) Positive.....a small boy
- (b) Comparative .....a smaller boy
- (c) Superlative .....the smallest boy.

In these examples the quality represented in the boys is '*smallness*.' But it is evident that example (b) contains more of the quality smallness than example (a), and example (c) has more smallness than (b). Therefore, in these examples also, the comparative and superlative increase the quality of the positive.

In the same manner it can be shown that all other adjectives in the comparative or the superlative degree *increase* the signification of the positive.

There are, however, two ways of lessening the signification of the positive; namely :—

1. By adding the termination *ish*; as, *blackish*, meaning somewhat black, or a little black.
2. By prefixing the adverbs *less* or *least*.

Adjectives ending in a single consonant preceded by a single vowel double the consonant before *er* and *est*; as,

hot	hotter	hottest
thin	thinner	thinnest

Adjectives that form their comparatives and superlatives in *er* and *est*, or by prefixing *more* and *most*, are said to be *regular*; but those adjectives that form them in any other way are said to be *irregularly* compared. The following are of this latter class:—

Positive	Comparative	Superlative	Positive	Comparative	Superlative
good	better	best	far	farther	farthest
little	less	least	bad	} worse	worst
much *	} more	most	ill		
many			evil		

Some adjectives have two forms for the superlative; this class generally forms one or both superlatives in '*most*;' as,

Positive	Comparative	Superlative
low	lower	lowest or lowermost
hind	hinder	hindmost or hindermost
up	upper	upmost or uppermost
in	inner	inmost or innermost
near	nearer	nearest or next
fore	former	foremost or first

Some adjectives have two forms for the comparative as well as for the superlative; as,

Positive	Comparative	Superlative
old	older or elder	oldest or eldest
late	later or latter	latest or last
out	outer or utter	utmost or uttermost

Some adjectives have no positive form, and others have no comparative; as,

Positive	Comparative	Superlative
—	under	undermost
—	further	furthermost
—	nether	nethermost
head	—	headmost
top	—	topmost
middle	—	middlemost

\* When *much*, *more*, and *most* are joined to nouns, they are adjectives; but when placed before adverbs, or used to assist the degrees of comparison, they are adverbs. Thus:—

Adjectives.....I have *much* labour; he has *more* money; *most* people are fond of it.

Adverbs.....She is *much* wiser; she acted *more* wisely; she sings *most* charmingly.

There are several kinds of adjectives whose signification cannot be increased, and which therefore do not admit of comparison. The following are of this class :—

Expre- sive of form	NUMERALS			Proper	PRONOMINALS				Whose simple forms im- ply the highest degree
	Cardinal	Ordinal	Proportional		Possessive	Demonstrative	Distributive	Indefinite	
square	one	first	single	Spanish	my	this	each	some	eternal
circular	two	second	double	English	thy	that	every	any	full
triangular	three	third	treble	French	his	these	either	several	immortal
straight	four	fourth	quadruple	Gregorian	our	those	neither	all	empty

The following adjectives and some others of similar meaning do not admit of comparison :—

almighty	earthly	fluid	impossible	omnipotent	royal
chief	endless	golden	just	paternal	true
continual	extreme	gratuitous	lawful	perpetual	universal
ceaseless	everlasting	human	lead	reverend	unlimited
dead	filial	infinite	living	right	void

#### NOTES.

1. The comparative is used when a comparison is made between *two*, or between one and a number taken collectively ; as, the Jordan is *larger* than the Jabbok ; it is *larger* than all the rivers of Palestine.
2. The superlative is used when a comparison is made between one and several others taken separately ; as, Solomon was the *wisest* of men.
3. Other degrees of intensity are often indicated by the words *very*, *extremely*, *exceedingly*, &c., placed before the positive ; as, '*very good*.' This form is sometimes called the 'superlative of eminence,' to distinguish it from the other superlative, called the 'superlative of comparison.'

#### QUESTIONS FOR EXAMINATION.

For what purposes are English adjectives inflected ? In what respect do they differ from those in other languages ? Account for adjectives having degrees of comparison ? Name the states or degrees of comparison ? What does the positive state express ? What the comparative ? What the superlative ? How is the comparative generally formed ? How the superlative ? Show that the positive state is properly called a degree of comparison ? Show that the comparative and superlative degrees always increase the signification of the positive ? How may the signification of the positive be lessened ? How are adjectives of one syllable compared ? Of two or more syllables ? What kind of adjectives may be compared in two ways ? How are adjectives ending in *y* preceded by a consonant compared ? How those ending in a single consonant preceded by a single vowel ? When are adjectives said to be irregularly compared ? Name some adjectives of this class ? Name some adjectives that have two forms for the superlative ? Some that have two forms for the comparative ? Some that have no positive form ? Some that have no comparative ? What kind of adjectives do not admit of comparison ? Give examples ? When is the comparative degree used ? When the superlative ? What is meant by the superlative of eminence ?



## INFLECTION OF PRONOUNS.

Pronouns have the same modifications as nouns ; namely, *person, gender, number, and case.*

### PERSONAL PRONOUNS.

*I* is called the first person, because it represents the speaker.

*Thou* is called the second person,\* because it represents the person addressed.

*He, she, and it* are called the third person, because some one of these pronouns represents the person or thing spoken of.

The gender of pronouns is marked in the third person only: —

*he* is masculine  
*she* is feminine  
*it* is neuter †

Pronouns of the first and of the second person are indefinite as to gender, unless the sex be known from the context.

The *numbers* of pronouns, like those of nouns, are two; the singular and the plural.

The cases of pronouns are three; the nominative, the possessive, and the objective. But, unlike nouns, the cases of pronouns have three different forms; as, *he, his, him.*

The simple personal pronouns are thus declined:—

#### *The First Person.*

Sing. Nom. ... I	Plur. Nom. ... we
Poss. ... my <i>or</i> mine	Poss. ... our <i>or</i> ours
Obj. ... me	Obj. ... us

\* The pronoun *you* is now applied to the second person singular as well as to the plural, and is used both in the nominative and in the objective case. *Thou* is seldom used except in the solemn style. *Ye* is always in the nominative case in the solemn style, but in the burlesque *ye* is sometimes used for the objective case; as, 'The more shame for *ye*' (*Shakespeare*).

† The pronoun *it*, though of the neuter gender, is often applied to the masculine or feminine gender; as, it is *it*, it is *he*, it is *she*; and when the gender is not known to the speaker; as, *it* is a fine child, and is like *its* mother.

*The Second Person.*

Sing. Nom. ... thou	Plur. Nom. ... ye or you
Poss. ... thy or thine	Poss. ... your or yours
Obj. ... thee	Obj. ... you

*Third Person, Masculine Gender.*

Sing. Nom. ... he	Plur. Nom. ... they
Poss. ... his	Poss. ... their or theirs
Obj. ... him	Obj. ... them

*Third Person, Feminine Gender.*

Sing. Nom. ... she	Plur. Nom. ... they
Poss. ... her or hers	Poss. ... their or theirs
Obj. ... her	Obj. ... them

*Third Person, Neuter Gender.*

Sing. Nom. ... it	Plur. Nom. ... they
Poss. ... its	Poss. ... their or theirs
Obj. ... it	Obj. ... them

REMARKS ON THE POSSESSIVE CASE.

Probably there is no part of grammar on which such a diversity of opinion exists amongst writers of grammars, as on the formation of the possessive cases of the personal pronouns.

On this unsettled point authors may be divided into six classes, which, for the sake of distinction, I shall denominate thus:—

class (a)	class (c)	class (e)
class (b)	class (d)	class (f)

Authors belonging to class (a) tell us that the possessive cases of the personal pronouns are *my, thy, his, her, its, our, your, their*. This is a small class, but it contains two very respectable writers:

Latham and Hunter.

And although these gentlemen agree as to the classification of *my, thy, &c.*, they differ as to the character of such words as *mine, thine, &c.* Mr. Latham, in page 148 of his grammar, says, 'The words *mine, thine, ours, yours, hers, its, theirs*, are adjectives, and not cases.' Mr. Hunter, in page 45 of his grammar, says, 'The words *mine, thine, ours, yours, theirs*, are possessive pronouns of the nominative or the objective case, as they represent, not possessors, but things possessed.'

Authors belonging to class (b) teach that the possessive cases of the personal pronouns are *mine, thine, his, hers, its, ours, yours, theirs*; and that the words *my, thy, &c.*, are adjective pronouns, or pronominal adjectives. This class is a very large one, and contains many respectable writers. The following are amongst the number:—

Murray	Crombie	M'Culloch	Andrew	Allen and Cornwell
Lennie	Reid	Pinnoch	Smart	Hornsey
Sullivan	Adams	Morrell	Harrison	Whitworth
Sutcliffe	Sabine	Guy	Bullen	Manneville
Ellison	Pullen	King	D'Orsey	&c.

Authors belonging to class (c) are of opinion that the personal pronouns have two forms for the possessive case, except *his* and *its* which continue the same: the form *my, thy, our, &c.*, being used when the thing possessed follows them; and the form *mine, thine, ours, &c.*, when the thing possessed is omitted or goes before them. Thus:—

It is <i>my</i> house	The house is <i>mine</i>
It is <i>thy</i> house	The house is <i>thine</i>
It is <i>his</i> house	The house is <i>his</i>
It is <i>her</i> house	The house is <i>hers</i>

It is *its* house  
 It is *our* house  
 It is *your* house  
 It is *their* house

(The pronoun *its* never ends a sentence)  
 The house is *ours*  
 The house is *yours*  
 The house is *theirs*

This class contains many respectable writers. The following are amongst the number:—

Bromby	Cobbett	Blair	Also the authors of
Hiley	Ash	Brown	The Dublin Grammar
Arnold	Irving	Currey	The Inductive Grammar
Kirkham	Davidson	Angus	The English Tutor
Wilson	Earnshaw	Lambe	The Essentials of Eng. Gram., &c.

Some of class (c), however, consider *mine*, *thine*, *ours*, &c., to be of a compound nature, including within their meaning both the possessive case and the thing possessed. Whilst others consider *mine*, *thine*, *ours*, &c., to be simply the possessive case, having the thing possessed understood after them, and suppressed for the sake of better sound.

Authors constituting class (d) form the possessive case of the personal pronouns by placing the preposition *of* before the objective; thus:—

Nominative	. . .	I
Possessive	. . .	of me
Objective	. . .	me

The authors who decline the personal pronouns in this manner are comparatively few in number. The following are of this class:—

Del Mar	Knowles
Foster	Dilworth
Ward	Collier

The authors of class (e) give us to understand that the personal pronouns have but two cases; the nominative and the objective. And they teach that the forms *my*, *mine*, *thine*, *thy*, *thine*, &c., are either adjectives or pronouns of a different kind from personal. Grammars containing these principles are few in number; amongst them may be reckoned:—

Russel's Grammar  
 The Mother's Grammar  
 Priestley's Grammar  
 Fenning's Grammar  
 Greenwood's Grammar

Authors forming class (f) include all those who do not express themselves definitely on this point of grammar; also those who tell us one thing in the text or large print, and teach very differently in their notes or smaller print. This class is a comparatively large one.

Seeing that such differences of opinion exist, learners are concerned in asking, 'Is either of the forms *my* or *mine*, *thy* or *thine*, *her* or *hers*, &c., the possessive case of the personal pronouns, or are both forms possessive cases?' We answer that both forms are possessive cases, for the following reasons:—

Both forms represent persons and stand for nouns in the possessive case.

That the forms *my*, *thy*, *his*, *her*, &c., represent persons, may be seen from the following:—

John gave Mary { *his* } atlas for { *her* } grammar.  
                                   { John's }                                   { Mary's }

In this sentence *his* represents the noun John's, and *her* represents the noun Mary's. But *John's* and *Mary's* are nouns in the possessive case; therefore *his* and *her*, which stand for them, are personal pronouns in the possessive case. The same remarks apply to *my*, *thy*, *its*, *our*, *your*, *their*.

That the forms *mine*, *thine*, *hers*, *ours*, &c., also represent the possessive case of nouns, is, I think, equally clear. Thus in the sentences:—

The grammar was	{ Mary's
	{ here
The atlas was	{ John's
	{ mine

Here it is evident that *hers* is in the same case as *Mary's*, and *mine* is in the same case as *John's*. But *Mary's* and *John's* are nouns in the possessive case, having the governing noun understood; so also it is to be believed that *hers* and *mine*, which represent them, are personal pronouns in the possessive case.

Again, it is a principle of grammar that the pronoun answering a question is in the same case as the pronoun beginning the question. Thus—

- |                             |                                  |
|-----------------------------|----------------------------------|
| (a) Who said so ?           | <i>Ans.</i> I, he, she, &c.      |
| (b) Whose books are these ? | <i>Ans.</i> Mine, his, hers, &c. |
| (c) Whom shall I send ?     | <i>Ans.</i> Me, him, her, &c.    |

In these sentences the pronouns *I*, *he*, *she*, answering question (a), agree with 'who' in the nominative case. And the pronouns *me*, *him*, *her*, answering question (c), agree with 'whom' in the objective case. So also do the pronouns *mine*, *his*, *hers*, agree with *whose* in the possessive case.

In an early stage of the language it was customary to use an apostrophe in the possessive case of pronouns; thus, *her's*, *our's*, *your's*, *their's*; but in the present stage the apostrophe is omitted, and we write *hers*, *ours*, *yours*, *theirs*.

Formerly '*his*' formed the possessive case of the pronoun '*it*;' and this accounts for our finding, in the Bible and other ancient books, the possessive *his* in positions in which we should in the present stage of the language use '*its*.' Thus—

- 'The altar of the burnt offering, and all *his* vessels.'—Exodus xl. 10.
  - 'The laver and *his* foot.'—Exodus xl. 11.
  - 'Look not thou upon the wine, when it is red, when it giveth *his* colour in the cup.'
- Prov. xxiii. 31.

*Mine* and *thine* were formerly used like *my* and *thy*, before nouns beginning with a vowel or the letter *h*; as, 'Blot out all *mine* iniquities,' 'Went not *mine* heart with them.'—*Old Test.* This practice is still frequent among poets. Thus:—

'What secret hand, at morning light,  
By stealth unseals *mine* eye.'—*Montgomery.*

'Sufficient is *thine* arm alone,  
And our defence is sure.'—*Watts.*

## COMPOUND PRONOUNS.

The compound personal pronouns have the same form for the nominative and the objective case, and they are never used in the possessive case.

They are formed from the possessive case of the first and second persons, but from the objective case of the third person.

They are declined thus:—

	Singular	Plural
1st person nom. or obj. . .	myself . . .	ourselves
2nd person " . . .	thyself . . .	yourselves
3rd per. { mas. " . . .	himself	themselves
fem. " . . .	herself	
neut. " . . .	itself	

NOTE.—When a word comes between the parts of a compound pronoun, *self* is used as a noun; as, 'They applaud their future *selves*.'

The reciprocal pronouns are declined thus :—

Nom. ... each other	Nom. ... one another
Poss. ... each other's	Poss. ... one another's
Obj. ... each other	Obj. ... one another*

### RELATIVE PRONOUNS.

*Who* is either masculine or feminine gender, *which* is generally neuter. Both *who* and *which* have the same form for both numbers, and are declined thus :—

Sing. and Plural	Sing. and Plural
Nom. ... who	Nom. ... which
Poss. ... whose	Poss. ... whose † (of which)
Obj. ... whom	Obj. ... which

The relative *that* is common to all genders, and has the same form for both numbers, and for the nominative and the objective case.

*What* is not varied, and is either singular or plural.

The relative 'that' is used in preference to *who* or *which* in the following positions :—

- (1) After an adjective in the *superlative* degree.
- (2) After the word *same*.
- (3) When the antecedent consists of both *persons* and *things*.
- (4) When the antecedent is *who*.

### EXAMPLES.

- (1) He was the *youngest* prince *that* ever sat upon a throne.
- (2) He is the *same* person *that* we saw before.
- (3) The *men* and *goods* *that* were here.
- (4) *Who, that* has common sense, will believe it ?

### NOTES.

\* The personals were formerly used as reciprocals; as,

'Wash *you*, make *you* clean.'—*Old Test.*

'Thou deckest *thee* with ornaments.'—*Ibid.*

† Instead of *whose* the phrase 'of which' is more generally used in reference to things; as,

'It is an evil *of which* the cause is unknown.'

Numerous examples, however, may be selected from respectable writers in which the word *whose* is applied to things; as,

'Of that forbidden tree *whose* mortal taste.'—*Milton.*

'A religion *whose* origin is divine.'—*Blair.*

The following complaint of *Who* and *Which*, with *That's* reply, may be interesting to some of our readers:—

The humble Petition of *Who* and *Which* Showeth:

That your petitioners, being in a forlorn and destitute condition, know not to whom we shall apply ourselves for relief, because there is hardly any man alive who hath not injured us. Nay, we speak it with sorrow: even *you* yourself, whom we should suspect of such a practice the least of all mankind, can hardly acquit yourself of having given us some cause of complaint. We are descended of ancient families, and kept up our dignity and honour many years, till the Jacksprat *THAT* supplanted us. How often have we found ourselves alighted by the clergy in their pulpits, and the lawyers at the bar? Nay, how often have we heard in one of the most polite and august assemblies in the universe, to our great mortification, these words, '*that that that noble lord urged!*' which, if one of us had had justice done, would have sounded nobler thus: '*that which that noble lord urged!*' Senators themselves, the guardians of British liberty, have degraded us, and preferred '*that*' to us; and yet no decree was ever given against us: In the very acts of parliament, in which the utmost right should be done to every body, *word*, and thing, we find ourselves often either not used, or used one instead of another. In the first and best prayer children are taught, they learn to misuse us: '*Our Father which art in heaven,*' should be '*Our Father who art in heaven;*' and even a Convocation, after long debates, refused to consent to an alteration. The Spanish proverb says, '*A wise man changes his mind, a fool never will.*' So that we think *You*, Sir, a very proper person to address, since we know you to be capable of being convinced and changing your judgment. You are well able to settle this affair, and to you we submit our cause. We desire you to assign the buts and bounds of each of us; and that for the future we may both enjoy our own.

And your Petitioners, &c., &c.

The just Remonstrance of affronted *THAT*. Sir,

Though I deny not the petition of Messrs. *Who* and *Which*, yet you should not suffer them to be rude, and to call honest people names: for that bears hard on some of those rules of decency which you are justly famous for establishing. They may find fault, and correct speeches in the senate and at the bar; but let them try to get *themselves* so often, and with so much eloquence, repeated in a sentence, as a great orator doth frequently introduce me. My lords, says he, with humble submission, '*That that I say is this: That that that that gentleman has offered, is not that that he should have proved to your lordships.*' Let those two querulous petitioners try to do this with their *whos* and their *whiches*. Besides, how can a judicious man distinguish one thing from another without saying '*this here*,' or '*that there*?' And how can a sober man, without using the expletives of oaths, make a discourse of any tolerable length without '*that is*;' and if he be a very grave man indeed, without '*that is to say*?' And how instructive as well as entertaining are those usual expressions, in the mouths of great men, '*such things as that*,' and '*the like of that*!'

I am not against reforming the corruptions of speech you mention, and own there are proper seasons for the introduction of other words besides *That*; but I scorn as much to supply the place of a *who* or a *which* at every turn, as they are unequal always to fill mine; and I expect good language and civil treatment, and hope to receive it for the future. To you, Sir, I freely submit the case, especially because I know that you are expert in such questions, and that you will see *that that that* is just and right be done to all parties. Being confident that you will never sanction *that that* is rude or improper, *that that* I shall only add is,

*That I am*

Yours, *THAT*.

## QUESTIONS FOR EXAMINATION.

What modifications have pronouns? Why is *I* called the first person? Why is *thou* called the second person? Why are *he*, *she*, and *it* called the third persons? In which person of pronouns is gender marked? How many numbers have pronouns? How many cases? How do pronouns differ from nouns in the formation of the cases? Decline the simple personal pronouns? Do authors agree as to the mode of declining the pronouns? Have the compound personal pronouns different forms for the cases? In which case are they never used? How are the compound personal pronouns formed? How are they declined? How are the reciprocal pronouns declined? How are the relatives *who* and *which* declined? Have the relatives *that* and *what* any variations? In what positions is the relative *that* used in preference to *who* or *which*?

## INFLECTION OF VERBS.

Verbs are inflected, or changed in form, for person, number, mood, and tense.\*

## PERSON AND NUMBER.

NOTE.—Person and number are accidents which properly belong to nouns and pronouns; but as the verb has changes to correspond with nouns and personal pronouns, the terms *person* and *number* are applied to the different forms of the verb also. Hence a verb is said to agree with its nominative in number and person when it takes that particular form which the nominative requires after it.

Verbs have three persons or forms of spelling to correspond with the persons of their nominatives; as,

1st person . . . . . I love  
2nd person . . . . . Thou lovest  
3rd person . . . . . He loves

Verbs have two numbers, the singular and the plural, to correspond with the number of their nominatives; as,

Singular . . . . . The man walks  
Plural . . . . . The men walk

The persons and numbers of a verb may be arranged in a connected form; thus —

Singular	Plural
1st person ...I go	1st person ...We go
2nd person...Thou goest	2nd person...Ye or you go
3rd person...He goes or goeth	3rd person...They go †

Obs. 1.—In the preceding examples it will be seen that the only variations that verbs have to express number and person are in the second and third persons singular. The verb has the same form for all the persons in the plural number and the first person singular; in these cases its number and person can only be known by its nominative. There is one instance, however, where a verb in the first person singular has a form different from the plural; namely, the verb '*am*'; but this is the only English verb that has a peculiar form for the first person.

Obs. 2.—The second person singular always ends in *t*, *st*, or *est*; as, *will*, *canst*, *talkest*; the third person singular ends in *s*, *cs*, or *eth*; as, *has*, *goes*, *hath*, *goeth*. Verbs without a nominative have neither number nor person; as, *to go*, *to walk*.

\* Some writers reckon '*voice*' among the inflections of the verb, but it is simply a term used to signify the different *kinds* of verbs, and cannot with propriety be called an inflection. Active verbs are said to be in the '*active voice*,' and passive verbs in the '*passive voice*.' Dr. Crombie says that verbs are all of the '*active voice*,' while Mr. Webster and others divide them into '*transitive* and '*intransitive*.' The term '*voice*,' however, is now getting out of use.

† The plural persons, till about the end of the fourteenth century, were formed by adding *en*; as,

'They sayden a few words.'—Chaucer.

## MOOD OR MODE.

MOOD is derived from the Latin word '*modus*,' which means '*manner*.'

The mood of a verb denotes the manner in which the verb is expressed. An action may be spoken of as *certain* or *uncertain*, in the form of a *command*, or in a general and unlimited sense; these various modes of representing an action are denominated the *moods* of a verb.

When the action or state denoted by the verb is expressed in a general manner, without any reference to person or number, it is said to be in the '*infinitive mood*,' and is generally preceded by the preposition '*to*;' as,

*To play, to sing, to be.\**

When the action is expressed as positively taking place, or any fact simply indicated or declared, or a question asked, the verb is said to be in the '*indicative mood*;' as,

*He learns, they sing, lovest thou me?*

When the verb expresses a command or entreaty, or desires an action to be done, it is said to be in the '*imperative mood*;' as,

*Depart thou. Forgive us our trespasses.*

When the verb expresses a condition, doubt, or contingency, upon which the doing of another action depends, it is said to be in the '*conditional mood*,' and is generally preceded by *if*, *though*, or some other conjunction; as,

*If he were to write, I would not go.  
Though it tarry, wait for it.†*

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\* The infinitive is the radical form of the verb, or the root from which the other parts are taken. And it is the form by which the meaning of verbs must be looked for in a dictionary. The infinitive mood is not preceded by the word '*to*' when it comes after the following verbs—*bid, can, dare, feel, hear, let, do, make, may, must, need, will, see, shall*.

† The conjunctions *if, though, unless, except, &c.*, are followed by the conditional form of the verb, when the sentence implies doubt or uncertainty; but when there is nothing contingent or doubtful implied, the indicative form should be used, even after these conjunctions. Thus—

If we be rightly informed.—(Here there is a doubt, therefore the conditional form is used.)

We are rightly informed.—(Here there is no doubt, therefore the indicative form is used.)

(a) 'Though he *fall*, he shall not be utterly cast down.'—Ps. xxxvii. 34.

(b) 'Though he *was* rich, yet for our sakes he became poor.'—2 Cor. viii. 9.

In sentence (a) there is a doubt implied, therefore the conditional mood is the



## REMARKS ON THE MOODS.

Respecting the 'number' of moods belonging to an English verb, grammarians pronounce very differently. In most English grammars the number of moods is said to be five, in imitation of the five moods in Latin. In other grammars the system of four moods is preferred; in others the number is reduced to three; in others to two; and in some grammars mood is wholly rejected.

The systems most in use, however, are those of *five*, *four*, and *three*, as in the following table:—

SYSTEM OF FIVE	SYSTEM OF FOUR	SYSTEM OF THREE
Infinitive Indicative Imperative Subjunctive Potential	Infinitive Indicative Imperative Conditional *	Infinitive Indicative Imperative

*First, as to whether there be moods in English or not.*

It has already been remarked that the word 'mood' means *manner*; therefore the mood of a verb denotes the manner in which the action is represented. And as the doing of an action may be represented in different manners, the forms of the verb which denote these different manners must be in different moods. For instance, when an action is represented as *positively* taking place at the present or at any other time, we use a particular form; as,

He *was*, he *is*, he *intends*.

But when the doing of an action is represented as *uncertain*, or so as to denote a doubtful condition, we use another form of the verb; as,

If he *were*, if he *be*, if he *intend*.

These different forms are occasioned by the different modes of expressing the action, and therefore are different moods.

Besides, if English verbs had no moods, several important principles of syntax would be quite useless. Indeed, it would be absurd to tell us that 'one verb governs another that follows it or depends upon it in the *infinitive* mood,' if there were no such thing as an 'infinitive mood;' or to tell us that 'conjunctions connect the *same* moods of verbs,' if the English verb had no mood, or only *one* mood.

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proper form of the verb; but in sentence (b), there being no doubt implied, the indicative mood is the proper form to use.

Obs.—Sometimes the conjunction is omitted, though understood; as, *Were* he wise, he would remain; *Use* he ever so well, he must die.

The conditional mood is also called the 'subjunctive mood,' and in some grammars named the 'conjunctive mood.'

*Next, as to which of the preceding systems is to be preferred.*

Respecting the system of five moods, it should be borne in mind that the moods of a verb signify the different manners in which an action can be represented by a *single* verb; therefore that form called the *potential* mood is very properly rejected, for it was not formed by a single verb, but by two different verbs taken together; as, 'I may love.' Here it is evident that '*may*' is no part of the verb '*love*,' and therefore ought not to be called a mood of the verb '*love*.' In Latin there is a potential mood formed by a single verb; but this is not the case in English. Then why torture our language into an agreement with the Latin? There is as much right for asserting that English nouns have six cases, because there are six in Latin, as for saying that English verbs have five moods, because there are five in Latin.

In the expression 'thou canst sing,' instead of calling 'canst sing' one verb in the potential mood, it is more consistent to consider the two words as separate verbs; *canst* is in the indicative mood, agreeing with its nominative 'thou' in number and person, and '*sing*' is in the infinitive mood, having neither number nor person, and governed by *canst*. (See *Syntax*.)

The expression 'I can sing' means 'I am able to sing.' Here *can* and *am* are evidently in the same mood, the indicative; and 'sing,' in each case, is in the infinitive; in the former the sign *to* is omitted, in the latter the sign *to* is expressed.

In the system of three moods, the conditional is omitted on the ground of its being resolvable into the infinitive governed by some verb understood. To this system, however, there are several objections, namely:—

1. It is inconsistent in principle.
2. It is inconvenient in practice.
3. It is not general in its application.

1. The chief inconsistency of this system lies in rejecting the conditional mood on the ground of an ellipsis, and retaining the imperative mood, which is liable to the same objection. Thus, '*go to your seat*' may be resolved into 'I tell you *to go to your seat*;' '*Give us this day our daily bread*' is resolvable into 'We entreat thee *to give us this day our daily bread*.' If then the conditional mood be rejected because of its admitting a finite verb before it, the imperative mood should also be rejected upon the same ground; it is inconsistent to reject the one and retain the other.

2. The system of three moods is not only inconsistent, but it is also inconvenient in practical exercises, such as 'parsing.' It causes far too many ellipses. In such expressions as 'if he go,' 'though he fall,' 'unless he repent,' it is more convenient to consider the pronoun *he* as nominative to the verbs *go*, *fall*, *repent*, respectively, and the verbs themselves as in the conditional mood, than to make '*he*' nominative to some verbs understood, and then to make these verbs understood govern the verbs expressed in the infinitive mood. Besides, beginners may not sometimes supply the most appropriate verb, for it is not always the same verb that is required; sometimes it is *shall*, sometimes *should*, *shalt*, *will*, *shouldst*, *does*, &c. All such inconvenience is avoided by the use of a

'conditional mood.' And it is quite as reasonable to call a verb expressing a condition or uncertainty, a 'conditional mood,' as it is to call a verb expressing a command or entreaty, an 'imperative mood.'

3. Again, the system which teaches that the form called the conditional mood is simply an infinitive governed by some verb omitted by ellipsis, does not always hold good. There are many instances where the conditional form does not admit of a verb before it, particularly in the past tense of the verb '*to be*.'

Thus:—

Positively.....He *was* there last night.

Conditionally .....If he *were* there last night.

Here it is evident that the verb *were* does not admit of a governing verb before it.

Again:—

Positively.....He '*does*' touch the hills, and they smoke.

Conditionally .....*'If he "do" but touch the hills, they shall smoke.'*

Here also the conditional form '*do*' does not properly admit of a verb before it. Numerous examples of a similar kind might be added, but we shall bring this part to a close by giving a few quotations on the subject:—

'No speaker of good English, expressing himself conditionally, says, though thou *failest*, or though he *falls*, but though thou *fall*, and though he *fall*; nor, though thou *camest*, but though or although thou *came*.'—*Hist. Europ. Lang.*

"If thou *pleasest*, or *dost* please." Such language is not only inharmonious, but incorrect. "If thou please" implies the condition more forcibly.'—*English Tutor*.

'But we cannot explain away the undoubted conditional mood of the verb "*to be*" in this manner; and as the conditional mood of other verbs is analogous to it, we may as well admit it as a distinct and separate form, even although it is capable of another construction being given to it.'—*Family Tutor*.

"If he *come*, I will go:"—

'In the above sentence, his coming is uncertain; he may come or he may not come; but as my going depends upon his coming, "*if he come*" is in what is called the subjunctive or *conditional mood*, and *come* is written instead of *comes*.'—*Pinnock*.

'The *subjunctive*. The criteria of this grammatical stumbling-block are, its requiring the presence of another verb to form complete sense, its being preceded by a conjunction, its requiring the second and third persons singular to be the same as the first, and its expressing future time without the aid of an auxiliary; thus, "Withdraw thy foot from thy neighbour's house, lest thou *weary* him, and he *hate* thee." "If it be possible, live peaceably with all men."—*The Practical English Linguæduct*.

After reading and considering what has been written on the subject of moods, in nearly a hundred different works, I'am decidedly of opinion, that the system of four moods is preferable to any other system for English verbs.

It is convenient in practice.  
It requires few ellipses.  
It is general in its application.  
Its moods are formed by single verbs.

### EXAMPLES.

Indicative	Conditional	Imperative	Infinitive
Thou art	If thou be	Be thou	To be
Thou walkest	If thou walk	Walk thou	To walk
He was	If he were	(Not used in the past tense)	

### Sentences containing the Four Moods.

(1st verb, Imper. 2nd, Condit. 3rd, Indic.; and 4th, Infin. mood.)

*Tell* that boy that if he *walk* slowly he *will be* too late.

*Write* to him; if he *were* here, he *would write* to you.

*Mark* my words: if you *be* guilty you *will receive* your reward.

### The effects of the different Moods on a sentence.

1. Indicative.....He *is* in the church and *hears* the sermon.  
Conditional .....If he *be* in the church, he *will hear* the sermon.  
Imperative .....*Be* in the church and *hear* the sermon.  
Infinitive .. . . . *To be* in the church and *to hear* the sermon.
2. Indicative.....He *promises* and *will* also perform.  
Conditional .....If he but *promise*, he *will certainly* perform.  
Imperative .....*Promise*, and also *perform*.  
Infinitive .....*To promise* with him *is to perform*.

OBS. 1.—When *lest* and *that* are annexed to a command, the conditional form of the verb is generally used after these words; as,

‘Beware *that* thou *bring* not my son thither.’  
‘Reprove not a scorner, *lest* he *hate* thee.’

OBS. 2.—It should be borne in mind that the conditional mood is used, not to express an action depending upon a condition, but the condition itself. Attention to this distinction will prevent many mistakes.

OBS. 3.—The conjunctions *if*, *though*, &c., are sometimes used when no doubt is entertained, signifying *notwithstanding*, *seeing that*, *since*, &c. In such sentences the conditional mood is improper; the indicative form should be used.

## TENSE.

Tense is the distinction of time.

Time is naturally divided into three periods ; namely :

Present

Past

Future

In most languages the verb has different forms or changes to express these and other variations in time ; but this is not the case in English.

The English verb has but two forms to express time, therefore it has in reality only two tenses ; namely, the *Present* and the *Past*. \*

The present tense represents the action as taking place at the present time ; as,

*I walk, they run, he sees, we love.* †

The past tense represents the action as taking place at a past time ; as,

*I walked, they ran, he saw, we loved.* ‡

## REMARKS.

\* It is stated in many grammars that the English verb has six tenses ; namely :—

(Called by some)	(Called by others)	(Called by others)	(Examples)
Present	Present	Present indefinite	I love
Past	Imperfect	Past indefinite	I loved
Perfect	Preterperfect	Perfect indefinite	I have loved
Pluperfect	Preterpluperfect	Prior-past indefinite	I had loved
First future	Imperfect future	Future indefinite	I shall love
Second future	Perfect future	Prior-future indefinite	I shall have loved

Obs.—In all these expressions there are but two forms of the verb ; namely, *love* and *loved* ; and these are the *present* and the *past*. The verbs *have*, *had*, and *shall*, are no parts of the verb *love*, and therefore are not tenses of the verb *love*. In Latin, the verb has six different forms to express time. Thus—*amo, amabam, amavi, amaveram, amabo, amavero*. But in English there are only two forms, *love* and *loved*.

† The present tense is used for various purposes. Thus :—

To express a present action or state ; as, *I write, thou art*.

To express universal truths ; as, two and two *make* four. To steal *is* sinful.

To denote actions or habits often repeated ; as, he *rides* out every morning.

To represent the actions of persons long since dead whose writings remain ; as, Seneca *reasons* well.

It is used by historians to enforce past events with greater energy ; as, Caesar *enters* the town, he *fights*, and he *conquers*.

It is used after the words *when, after, before, still, as soon as, &c.*, to point out the relative time of a future action ; as, ' When he *arrives*, I will tell him.'

‡ The past tense is used for the following purposes :—

To express an action or event which passed at a certain time which is also completed ; as, *I wrote* yesterday, last week, &c. We must not say ' I wrote to-day,' because to-day is not completely past, but I wrote this morning, or I have written to-day.

To represent past actions or events indefinitely, without mentioning any time ; as, the Romans *conquered* Britain.

Future time is expressed in English not by a single verb, but by using the verb *shall* or *will* before the infinitive of some other verb ; as,

*I shall walk, he will ride.*

OBS.—Though both *shall* and *will* are used to denote future time, they are applied very differently. Thus —

**SHALL**, in the first person, expresses simple futurity ; but in the second and third persons, it promises, commands, or threatens.

**WILL**, on the contrary, in the first person promises, commands, or threatens ; while in the second and third persons, it expresses simple futurity.

The following is Brightland's versified rule : —

'In the first person, simply *shall* foretells ;  
In *will* a threat or else a promise dwells.  
*Shall*, in the second and the third, does threat ;  
*Will* simply then foretells the future feat.'

Perhaps this will be best understood by the following table : —

NUMBER AND PERSON	EXPRESSING SIMPLE FUTURITY	PROMISING, COMMANDING, THREATENING
Sing. 1st person	I shall	I will
" 2nd person	Thou wilt	Thou shalt
" 3rd person	He will	He shall
Plur. 1st person	We shall	• We will
" 2nd person	You will	You shall
" 3rd person	They will	They shall

OBS. 1.—In asking questions *shall* and *will* change their meaning ; thus —

Shall I ?	} refer to the will of another.
Shall we ?	
Wilt thou ?	} imply intention.
Will you ?	
Will he ?	
Will they ?	

OBS. 2.—Hence, *will* and its past tense *would* cannot be used interrogatively in the first person singular or plural ; for it is absurd to ask that of another which depends only on our own will.

## ON THE FORMATION OF IRREGULAR VERBS.

The irregular verbs of the language are comparatively few, and may be arranged into classes according to the different ways in which they form the past tense from the present. Thus —

CLASS 1.—Those verbs which form the past tense by change of vowel; as,

Present	Past	Present	Past
abide	abode	ride	rode
arise	arose	ring	rang
begin	began	run	ran
behold	beheld	shrink	shrank
become	became	sing	sang
bind	bound	sink	sank
blow	blew	sit	sat
cling	clung	sling	slung
come	came	smite	smote
draw	drew	spin	spun
drink	drank	spring	sprang
drive	drove	stick	stuck
fall	fell	sting	stung
fight	fought	strive	strove
find	found	string	strung
fling	flung	swim	swam
forget	forgot	swing	swung
forgive	forgave	thrive	throve
freeze	froze	throw	threw
get	got	tread	trod
give	gave	weave	wove
grind	ground	win	won
grow	grew	wind	wound
hold	held	wring	wrung
know	knew	write	wrote

CLASS 2.—Those which form the past tense by changing final *d* to *t*; as,

Present	Past	Present	Past
bend	bent	rend	rent
build	built	send	sent
lend	lent	spend	spent

CLASS 3.—Those which form the past tense by changing final *y* into *i*, and adding *d*; as,

Present	Past	Present	Past
lay	laid	repay	repaid
pay	paid	say	said

CLASS 4.—Those which form the past tense by using a single vowel instead of the same vowel doubled ; as,

Present	Past	Present	Past
bleed	bled	feed	fed
breed	bred	meet	met
choose	chose	shoot	shot

CLASS 5.—Those which form the past tense by using a single vowel instead of the same vowel doubled, and adding final *t* ; as,

Present	Past	Present	Past
creep	crept	sleep	slept
feel	felt	sweep	swept
keep	kept	weep	wept

CLASS 6.—Those which form the past tense by omitting final *e* ; as,

Present	Past	Present	Past
bite	bit	hide	hid
chide	chid	slide	slid

CLASS 7.—Those which have the same form for the past tense as the present ; as,

Present	Past	Present	Past
beat	beat	read	read
burst	burst	rid	rid
cast	cast	set	set
cost	cost	shed	shed
cut	cut	shred	shred
hit	hit	shut	shut
hurt	hurt	spit	spit
let	let	split	split
must	must	spread	spread
ought	ought	sweat	sweat
put	put	thrust	thrust

CLASS 8.—Those which form the past tense both regularly and irregularly ; as,

Present	Past	Present	Past
awake	.....awaked or awoke	hang	.....hanged or hung
bereave	...bereaved or bereft	heave	.....heaved or hove
clothe	.....clothed or clad	kneel	.....kneeled or knelt
crow	.....crowed or crew	knit	.....knitted or knit
dig	.....digger or dug	light	.....lighted or lit
dream	.....dreamed or dreamt	quit	.....quitted or quit
dwell	.....dwelled or dwelt	shine	.....shined or shone
gild	.....gilded or gilt	wet	.....wetter or wet
gird	.....girded or girt	work	.....worked or wrought



**CLASS 9.**—Consisting of verbs so irregular in their formation that they do not appear to come under any particular rule; as,

Present	Past	Present	Past
am	was	see	saw
beseech	besought	seek	sought
bid	bade	sell	sold
bring	brought	shall	should
buy	bought	slay	slew
can	could	stand	stood
do	did	strike	struck
eat	ate	take	took
fly	flew	teach	taught
go	went	tell	told
leave	left	think	thought
may	might	will	would

The irregular verbs may also be conveniently divided into three classes. Thus,

1. Such as have the present tense, the past tense, and the past participle the same; as,

cost	cost	cost
cut	cut	cut
let	let	let

2. Such as have the past tense and the past participle the same, but differing from the present tense; as,

abide	abode	abode
lose	lost	lost
flee	fled	fled

3. Such as have the present tense, the past tense, and the past participle all different; as,

blow	blew	blown
see	saw	seen
go	went	gone

**REMARK.**

The irregular verbs are of Saxon origin, in which language they also are, for the most part, irregular. *To be* and *to go* are irregular in almost every language.

CONJUGATION OF VERBS.

The conjugation of a verb is a regular arrangement of its moods, tenses, persons, and numbers in a combined form.

NOTE.—In conjugating an English verb, it is convenient to use the preposition *to* to mark the infinitive; '*personal pronouns*' to distinguish the persons and numbers; and the conjunction '*if*' to denote the conditional mood.

EXAMPLE 1.

*Conjugation of the Regular Verb To LOVE.*

INFINITIVE MOOD.	
To love.	
INDICATIVE.	
Present Tense	Past Tense
Sing. 1 I love	Sing. 1 I loved
" 2 Thou lovest	" 2 Thou lovedst
" 3 He, she, or it loves	" 3 He, she, or it loved
Plur. 1 We	Plur. 1 We
" 2 Ye or you } love	" 2 Ye or you } loved
" 3 They	" 3 They
IMPERATIVE.	
Present Tense	
Sing. 2 Love (thou)	Plur. 2 Love (ye or you)
CONDITIONAL.	
Present Tense	Past Tense
Sing. 1 If I	Sing. 1 If I
" 2 If thou	" 2 If thou *
" 3 If he, she, or it	" 3 If he, she, or it
Plur. 1 If we } love	Plur. 1 If we } loved
" 2 If ye or you	" 2 If ye or you
" 3 If they	" 3 If they

REMARKS.

\* Some grammarians who admit the conditional form of the verb in the present tense, make the past conditional exactly the same as the past indicative; this is rendering the English language more inconsistent than any other, and giving the irregular verb *to be* an advantage over all our regular verbs. But others are of opinion that the conditional form may be used with as much propriety in the past tense as in the present. In the following works and several others, the conditional or subjunctive form of the verb is used in the past tense, as well as in the present:—

Priestley's Grammar	Harrison's Grammar	Sabine's Guide to Elocution
Walker's	Morell's	Brown's Elements of Eng. Education
Brown's	Knowles's	The Practical English Linguæduct
Arnold's	Del Mar's	The Grammatical Remembrancer
Hornsey's	Pullen's	The English Tutor
Sutcliffe's	Fenning's	The Grammar by Irish Board
Fenwick's	Whitworth's	Manneville's Grammar

## EXAMPLE 2.

*Conjugation of the Irregular Verb To GIVE.*

## INFINITIVE MOOD.

To give.

## INDICATIVE.

Present Tense		Past Tense	
Sing. 1	I give	Sing. 1	I gave
" 2	Thou givest	" 2	Thou gavest
" 3	He, she, or it gives	" 3	He, she, or it gave
Plur. 1	We	Plur. 1	We
" 2	Ye or you	" 2	Ye or you
" 3	They	" 3	They

## IMPERATIVE.

Present Tense	
Sing. 2	Give (thou)
Plur. 2	Give (ye or you)

## CONDITIONAL.

Present Tense		Past Tense	
Sing. 1	If I	Sing. 1	If I
" 2	If thou	" 2	If thou
" 3	If he, she, or it	" 3	If he, she, or it
Plur. 1	If we	Plur. 1	If we
" 2	If ye or you	" 2	If ye or you
" 3	If they	" 3	If they

## REMARKS.

1. The infinitive mood is always in the *present* tense. In many grammars, however, the infinitive is said to have (what is called) a perfect tense; as, '*to have given*,' but in this and similar instances *given* is a participle, and not an infinitive mood.

2. The imperative mood also is always in the *present* tense, because we cannot command, exhort, &c., either in *past* or *future* time. In this mood the nominative is generally the pronoun of the second person singular or plural, omitted by ellipsis.

3. Some grammarians consider such phrases as '*if thou gave*,' in the past conditional, *affected* and *feeble*; while, on the contrary, others are of opinion that when a past condition is to be expressed, this mode of expression denotes the condition more forcibly than the phrase '*if thou gavest*.' If there be anything *affected* in the expression, it lies in the use of the pronoun *thou*, not in the verb *gave*. We now say '*If you gave*.'

'The peculiar termination, which is expressive of the second person singular, is, in the subjunctive mood, most properly dropped.' — *Postlethwaite's Grammatical Art Improved*. (See also Quotations on page 146.)

EXAMPLE 3.

*Conjugation of the Irregular Verb To BE.*

INFINITIVE MOOD.

To be.

INDICATIVE.

Present Tense		Past Tense	
Sing. 1	I am	Sing. 1	I was
" 2	Thou art	" 2	Thou wast
" 3	He, she, or it is	" 3	He, she, or it was
Plur. 1	We	Plur. 1	We
" 2	Ye or you	" 2	Ye or you
" 3	They	" 3	They

IMPERATIVE.

Present Tense

Sing. 2. Be (thou) | Plur. 2 Be (ye or you)

CONDITIONAL.

Present Tense		Past Tense	
Sing. 1	If I	Sing. 1	If I were
" 2	If thou	" 2	If thou were or wert
" 3	If he, she, or it	" 3	If he, she, or it were
Plur. 1	If we	Plur. 1	If we
" 2	If ye or you	" 2	If ye or you
" 3	If they	" 3	If they

REMARKS.

1. *Be* was formerly used in the present indicative; as, 'we be twelve brethren.' But this form of construction is now obsolete.

2. Shakespeare's imperative is as follows:—

Sing. 1. Be I	2. Be thou	3. Be he
Plur. 1. Be we	2. Be ye	3. Be they

3. The custom of using the second person plural *you*, when speaking to one person, has prevailed for some centuries, and must therefore be considered as grammatical.

4. The verb, in the third person singular of the indicative present, sometimes ends in *th*; as, *loveth*, *giveth*, *hath*, &c. This form is now little used except in Scripture language and occasionally in poetry.

5. No grammarian will, I think, venture to assert that the past conditional of the verb '*do be*' should be the same in form as the past indicative. Then why not preserve the distinction between the past tenses of other verbs in these different moods?

## CONJUGATION OF THE GENERIC VERBS.

The verb 'to be' has been conjugated in full on page 155. The variations of the others may be briefly shown thus:—

	Singular	Plural
Do . .	{ Pres. I do, thou dost, he does { Past. I did, thou didst, he did	We do, ye do, they do We did, ye did, they did
Have . .	{ Pres. I have, thou hast, he has { Past. I had, thou hadst, he had	We have, ye have, they have We had, ye had, they had
Shall . .	{ Pres. I shall, thou shalt, he shall { Past. I should, thou shouldst, he should	We shall, ye shall, they shall We should, ye should, they should
Will . .	{ Pres. I will, thou wilt, he will { Past. I would, thou wouldst, he would	We will, ye will, they will We would, ye would, they would
May . .	{ Pres. I may, thou mayest, he may { Past. I might, thou mightest, he might	We may, ye may, they may We might, ye might, they might
Can . .	{ Pres. I can, thou canst, he can { Past. I could, thou couldst, he could	We can, ye can, they can We could, ye could, they could
Must . .	{ Pres. I must, thou must, he must { Past. (Same as in the present tense)	We must, ye must, they must We ought, ye ought, they ought
Ought	{ Pres. I ought, thou oughtest, he ought { Past. (Same as in the present tense)	

## QUESTIONS FOR EXAMINATION.

For what are verbs inflected? How many persons are verbs said to have? How many numbers? Is voice an inflection of the verb? How may the number and person of a verb be known? Give an instance in which the first person singular of a verb is different in form from the plural of the same verb? How do verbs in the second person singular end? How do verbs in the third person singular end? What is meant by mood? When is a verb said to be in the infinitive mood? When in the indicative mood? When in the imperative? When in the conditional? Give other names for the conditional mood? What is tense? How is time naturally divided? Has the English verb different forms to express these variations in time? How many real tenses has an English verb? What does the present of a verb express? What the past tense? How is future time expressed in English? State the difference in the use of *shall* and *will*? Repeat Brightland's versified rule? How may the irregular verbs be classified? Give examples of each class? What do you understand by the conjugation of a verb? Conjugate the verb *to love*? The verb *to give*? The verb *to be*? Conjugate the verbs *do, have, shall, will, may, can, must, ought*.

## PARTICIPLES.

English participles are inflected or changed to denote whether the action or state implied by the verb is continuing or finished; as,

writing	written
moving	moved
sleeping	asleep
doing	done

The present or progressive participle always ends in *ing*, and in regular verbs the passive participle always

ends in *ed*, being literally the same form as the past tense of the verb. Thus—

Present Participle	Passive Participle	Past Tense
loving	loved	loved
learning	learned	learned

In irregular verbs the passive participle is formed in various ways, and generally ends in one of the following terminations—*en, n, ne, me, t, d, ng, nk, ght*. Most of these irregularities, however, may be accounted for.

Formerly the passive participle of almost all English verbs ended in *ed, en*, or *ght*, but in passing through the different stages of the language, several verbs of common use either dropped their terminations, or were contracted into a shorter form for fluency of speech; and hence it is that the terminations are so various.

Thus we say	cost	for	costed
	heard	„	heared
	had	„	haved
	met	„	meeted
	fed	„	feeded
	flown	„	flowen
	grown	„	growen
	known	„	knowen
	slain	„	slayen
	sung	„	sungen
	sunk	„	sunken
	done	„	doen
	come	„	comen

Observe that in the second column there are only two terminations, *ed* and *en*, but in the first column there are *d, t, n, ng, nk, ne, me*, all arising from contracting or shortening the original word.

In some instances the original participle was first shortened, then final *d* changed to *t* for better sound; thus—

losed	los'd	lost
meaned	mean'd	meant
feeled	feel'd	felt

The following is a list of passive participles still retaining the termination *en*:—

arisen	driven	gotten	shaven	striven
beaten	eaten	graven	shriven	stricken
bidden	engraven	hidden	slidden	swollen
bitten	fallen	laden	smitten	taken
broken	forgotten	ridden	spoken	thriven
chidden	forsaken	risen	spitten	trodden
chosen	frozen	spoken	stolen	woven
cloven	given	shaken	stridden	written

The following participles ending in *n* or *ne* are contracted forms of those formerly ending in *en* : —

blown	formerly blown	sawn	formerly sawen
born or borne	„ boren	shown	„ showen
drawn	„ drawn	seen	„ see-en
done	„ doen	slain	„ slayen
flown	„ flown	shorn	„ shoren
grown	„ growen	sworn	„ sworn
hewn	„ hewen	thrown	„ throwen
lain	„ layen	torn	„ toren
mown	„ mowen	worn	„ woren

The following participles ending in *ng*, *nh*, or *nd*, have dropped the termination *en*, though originally written with it : —

bound	found	stung	swung
clung	ground	sprung	sunk
drunk	rung	slung	shrunk
flung	sung	strung	wrung

Oss.—Some of these, however, as adjectives, retain the *en* even now ; as, *drunken*, *bounden*.

The following participles ending in *t* have become irregular by dropping the termination *ed* : —

cast	hurt	shed
cost	let	shut
cut	put	slit
hit	set	split

Oss.—These are contractions from *casted*, *hurtied*, *splitied*, &c.

The following participles, besides dropping *ed*, throw out the latter of two vowels : —

met from meeted	bred from breeded
fed „ feeded	led „ leaded
bled „ bleded	sped „ speeded

The following participles, after dropping the *ed*, change the final *d* into *t* : —

bent from bended	rent from rended
built „ builded	sent „ sended
lent „ lended	spent „ spended

The following participles also are contracted forms of those formerly ending in *ed* : —

had from haved	shod from shoed
heard „ heard	sold „ sold
fled „ fled	told „ told
made „ maked	laid „ layed
left „ leaved	paid „ payed

Several participles having a contracted form are also used in the regular form, which in general is to be preferred; as,

blest or blessed	dropt or dropped
dwelt „ dwelled	leapt „ leaped
dreamt „ dreamed	meant „ meant
dealt „ dealt	mixt „ mixed

The participles ending in *ght* are few in number, and are from the Saxon, in which language the termination is *hte*. The following are of this class:—

bought	taught
brought	thought
caught	sought
fought	wrought

Obs.—These in Saxon were written *brohte*, *boghte*, *thohte*, &c. Shakspeare and Milton use ‘foughten.’ *Wrought* has also the regular form ‘worked.’

#### REMARKS ON THE PARTICIPLES.

1. The progressive participle following the verb *to be* always relates to the subject or nominative of the verb; that is, it refers the action to its agent. Thus, in the sentence ‘The men are *fishing*,’ the participle ‘*fishing*’ relates to *men*; it refers the action of *fishing* to the men, and is equivalent to ‘the men *fish*.’ In some languages the participle is inflected for number and gender to agree with the subject of the verb, but in English it has not these inflections; yet it agrees with it in sense, and may in all cases be changed to a verb agreeing with the subject. Hence it is that questions like the following are sometimes set at government examinations:—

‘What do “*subsisting*” and “*taken*” agree with?’

That is, to what nouns do they relate?—See *Government Examination Questions*.

2. The progressive participle of a transitive verb may take after it an objective case; as, ‘He is teaching her.’ Here the participle *teaching* relates to the subject *he*; it refers the action of teaching to the agent, and at the same time it governs the object *her*.

3. When the progressive participle, with its object, is preceded by a preposition, the participle is not converted into a noun, as some authors assert. In such cases it is really a participle, and therefore it retains its government; as, ‘I thank you for *helping* me.’ Nouns do not govern the objective case.

4. When the past participle follows the verb ‘*to be*,’ it relates to the subject or nominative of the verb, and invariably denotes the reception of an agency, that is, that the subject of the verb has been acted upon; hence it is called the passive participle, as it denotes the passive state of the noun or pronoun to which it relates; as,

The boy was beaten.  
The letter is written.

Here *beaten* relates to *boy*, and denotes that he has been acted upon. The boy is in a passive state, and this state is denoted by the passive participle *beaten*. In like manner *written* relates to *letter*, and denotes a passive state also.

5. When the past participle follows the verb ‘*to have*,’ grammarians are divided as to whether the participle has an active or passive signification. Some suppose that in such a position it loses its passive signification and becomes active, governing the objective case of the following noun or pronoun; while others are of opinion that it retains its passive signification in this position also, and relates to the object of the verb ‘*have*,’ agreeing with it like an adjective, and not governing it like a verb. Thus—

- (a) She had *concealed* a dagger under her cloak.
- (b) She had a dagger *concealed* under her cloak.



According to one class of authors, 'concealed' in these examples is transitive, governing *dagger*, and the verb *had* is intransitive.

According to another class, the verb *had* is transitive, governing *dagger*, and 'concealed' is a passive participle relating to *dagger*:

There is a third class who would make 'dagger' the object of the participle 'concealed' in sentence (a), but the object of the transitive verb 'had' in example (b). To such I would say, What governs the objective case when it precedes both verb and participle? as,

'The dagger *which* she had concealed.'

Let those who maintain this last opinion, determine what governs 'which' — is it *had* or *concealed*? (See *Syntax*.)

### Quotations from different Authors on the Past or Passive Participle.

'The fact is, the participle ending in *ed* is *always* passive,' &c. 'The *apparent* active signification of the participle after *have*, is founded in a mistaken application of it to the *agent* instead of the *object* or passive subject of the verb, to which it always applies. In French, where the corresponding participle is declinable, it is often made to agree with its proper subject; as, "les lettres que j'ai reçues," "the letters which I have received;" making *reçues* agree in gender and number with *lettres*, and not with the nominative case of the verb.' — *Dalton's Gram.*

'When an objective case follows a *past* participle, in such cases it may be considered as governed by the verb *have* taken transitively. For example, "I have loved him" may be resolved into "I have him loved;" "I have written the letter," into "I have the letter written;" "he had assembled his forces," into "he had his forces assembled." In such cases the past participle agrees with the noun or pronoun, like an adjective, instead of governing it like a verb. In Latin we meet with similar modes of construction; as, "Ea res me falsum habuit," that matter *had me deceived*, that is, deceived me.' — *Sullivan's Gram.*

'So far have we considered the participle *loved* as a *perfect* or complete participle, but it is very important to understand that it is primarily a *passive*. "I have written a letter" is in reality equivalent to "I have a letter *written*." The expression, literally translated into Latin, would be rendered "*habeo epistolam scriptam*," where the passive *scriptam* agrees in gender and number with *epistolam*, the objective case after *habeo*, "I have." — *Bromby's Gram.*

'In languages where there is a sufficient amount of inflection to exhibit the participle as agreeing in case, number, and gender with the substantive to which it applies, such agreement is exhibited. In the Latin of the Middle Ages we find expressions like *litteram scriptam habeo* = I have, as a thing written, a letter, or I have written a letter.' — *Latham's Gram.*

'The sole cause of the apparent anomaly of a passive word, used to express activity, is, that the word *have*, with which it is accompanied, conveys the idea that the subject of the verb possesses the action done or completed, and that *he* was the doer of it — that it was his act, and that therefore, although the doing of it is over, the doer and the thing done still remain.' — *English Grammar by Commissioners of Education in Ireland.*

### QUESTIONS FOR EXAMINATION.

For what purpose are participles inflected? How does the present participle always terminate? How does the passive participle terminate? How did the passive participle of almost every English verb formerly end? Why are the terminations so various now? Give examples of participles still retaining the termination *en*? Give examples of participles that have dropped the termination *en*? Of participles that have dropped the termination *ed*? Of passive participles that have a contracted and also a regular form? Of participles ending in *ing*?

VERBAL COMBINATIONS.

Verbal combinations, commonly called 'compound tenses,' are such as are compounded of verbs and participles, to express such variations of time and manner as cannot be expressed by the verb itself.

Instead, however, of giving these compound expressions numerous technical names, we shall simply call them 'verbal combinations,' and state the effect or meaning of the whole expression.\*

The following are the principal forms of combination, with their meanings:—

Combinations	Meanings
1. 'Am writing' .....	Action in a state of progression at the present time; as, 'I am writing a letter, and do not disturb me.'
2. 'Was writing' .....	Action in a state of progression at a past time; as, 'I was writing yesterday when you called.'
3. 'Have been writing' .....	Action in a state of progression at a period of time, part of which is yet to elapse; as, 'I have been writing all this week.'
4. 'Had been writing' .....	Action in a state of progression at a time completely past, and prior to some other event which is also past; as, 'I had been writing before I visited my friend.'
5. 'Shall be writing' .....	Action in a state of progression at some future time; as, 'I shall be writing at ten o'clock.'
6. 'Shall have been writing' .....	A future action in a state of progression, prior to some other future event specified; as, 'I shall have been writing two hours before they arrive.'
7. 'Is written' .....	Completed action at the present time; as, 'The letter is written and ready for the post.'
8. 'Was written' .....	Completed action at a past time; as, 'The letter was written yesterday.'
9. 'Has been written' } or 'has written' }	..... Action completed in a period of time, part of which is yet to elapse; as, 'The letter has been written this week.' 'He has written a letter to-day.'

\* For the method of parsing 'Verbal Combinations,' see 'Companion to English Grammar.'

Combinations	Meanings
10. 'Had been written,' or } 'had written'	...Action completed at a time perfectly past, and prior to some other time or event which is also past; as 'The letter had been written before the news arrived.' 'I had written the letter before the news arrived.'
11. 'Shall be written' .....	Action yet to be completed; as 'The letter shall be written without delay.'
12. 'Will have been written' } or 'shall have written'	...A future action to be completed at or before some other future event specified; as, 'The letter will have been written before the post arrives.' 'I shall have written the letter before the post arrives.'

Obs.—Combinations sometimes consist of two or more participles without a verb; as, 'being written,' 'having written,' 'having been writing,' 'having been written.' These may be called 'compound participles,' or 'participial clauses.'

### ALPHABETICAL LIST OF IRREGULAR VERBS, WITH THEIR PARTICIPLES.

NOTE.—Many forms which were formerly in good use, are now obsolete, or becoming so.

Present tense	Past tense	Progressive participle	Passive participle
abide	abode	abiding	abode
am	was	being	been
arise	arose	arising	arisen
awake	awoke, awaked	awaking	awaked
bear, <i>to bring forth</i>	bore, bare	bearing	born
bear, <i>to carry</i>	bore, bare	bearing	borne
beat	beat	beating	beaten, beat
begin	began	beginning	begun
behold	beheld	beholding	beheld
bend	bent, bended	bending	bent, bended
bereave	bereft, bereaved	bereaving	bereft, bereaved
beseech	besought	beseeching	besought
bid	bade, bid	bidding	bidden, bid
bind	bound	binding	bound <sup>(1)</sup>
bite	bit	biting	bitten, bit
bleed	bled	bleeding	bled
blow	blew	blowing	blown
break	broke	breaking	broken
breed	bred	breeding	bred

<sup>(1)</sup> The old participle 'bounden' is used only as an adjective; as, a *bounden* duty.

Present tense	Past tense	Progressive participle	Passive participle
bring	brought	bringing	brought
build	built, builded	building	built, builded
burst	burst	bursting	burst
buy	bought	buying	bought
cast	cast	casting	cast
catch	caught	catching	caught
chide	chid	chiding	chidden, chid <sup>(2)</sup>
choose	chose	choosing	chosen
cleave, <i>to adhere</i>	cleaved, clave	cleaving	cleaved
cleave, <i>to split</i>	cleft, clove	cleaving	cleft, cloven <sup>(3)</sup>
cling	clung	clinging	clung
clothe	clothed, clad	clothing	clothed, clad
come	came	coming	come
cost	cost	costing	cost
crow	crowed, crew	crowing	crowed
creep	crept, creeped	creeping	crept
cut	cut	cutting	cut
dare, <i>to venture</i>	durst	daring	dared <sup>(4)</sup>
deal	dealt, dealed	dealing	dealt, dealed
dig	dug, digged	digging	dug, digged <sup>(5)</sup>
do	did	doing	done
draw	drew	drawing	drawn
dream	dreamt, dreamed	dreaming	dreamt, dreamed
drive	drove	driving	driven
drink	drank	drinking	drunk, drunken <sup>(6)</sup>
dwell	dwelt, dwelled	dwelling	dwelt, dwelled
eat	ate, eat	eating	eaten [ved
engrave	engraved	engraving	engraven, engra-
fall	fell	falling	fallen
feed	fed	feeding	fed
feel	felt	feeling	felt
fight	fought	fighting	fought
find	found	finding	found
flee	fled	fleeing	fled
fling	flung	flinging	flung
fly	flew	flying	flown
forget	forgot	forgetting	forgotten
forsake	forsook	forsaking	forsaken
freeze	froze	freezing	frozen
get	got	getting	got, gotten <sup>(7)</sup>
gild	gilt, gilded	gilding	gilt, gilded
gird	girt, girded	girding	girt, girded
give	gave	giving	given

(2) The past tense '*chode*' is now out of use.

(3) '*Clove*' is nearly obsolete, and '*cloven*' is more frequently used as an adjective; as, the *cloven* foot.

(4) '*Dare*, to challenge, is regular.

(5) '*Digged*' is not in good use.

(6) '*Drunk*' is now generally used as an adjective only; as, a *drunken* man.

(7) '*Gotten*' is nearly obsolete, except in compound words.

Present tense	Past tense	Progressive participle	Passive participle
go	went	going	gone
grava	graved	graving	graven, graved
grind	ground	grinding	ground
grow	grew	growing	grown
hang, <i>to suspend</i>	hung	hanging	hung <sup>(8)</sup>
have	had	having	had
hear	heard	hearing	heard
heave	heaved, hove	heaving	heaved, hoven
hew	hewed	hewing	hewed, hewn
hide	hid	hiding	hidden, hid
hit	hit	hitting	hit
hold	held	holding	held, holden <sup>(9)</sup>
hurt	hurt	hurting	hurt
keep	kept	keeping	kept
kneel	kneeled, knelt	kneeling	kneeled, knelt
knit	knit, knitted	knitting	knit, knitted
know	knew	knowing	known
lade	laded	lading	laden, laded
lay, <i>to place</i>	laid	laying	laid
lead	led	leading	led
lean	leaned, leant	leaning	leaned, leant
leave	left	leaving	left
learn	learned, learnt	learning	learned, learnt
lend	lent	lending	lent
let	let	letting	let
lie, <i>to lie down</i>	lay	lying	lain <sup>(10)</sup>
light	lighted, lit	lighting	lighted, lit
lose	lost	losing	lost
make	made	making	made
mean	meant, meant	meaning	meant, meant
meet	met	meeting	met
mow	mowed	mowing	mowed, mown <sup>(11)</sup>
pay	paid	paying	paid
pen, <i>to shut up</i>	pent	penning	pent <sup>(12)</sup>

<sup>(8)</sup> 'Hang,' to take away life, is regular ; 'hang' on a peg, or to suspend, is irregular ; as,

The man was *hanged* this morning.

The coat was *hung* on a peg.

Judas *hanged* himself.

The workmen *hung* the room with tapestry.

<sup>(9)</sup> The participle 'holden' is becoming obsolete.

<sup>(10)</sup> 'Lie,' to tell a falsehood, is regular ; and the past tense of 'lie,' to repose, is the same in form as the present of the verb 'lay,' to place ; therefore the use of these verbs should be carefully attended to. Thus —

I <i>lay</i> the book on the table	} Present tense
I <i>lie</i> in bed too long	
I <i>lie</i> not, I speak the truth	
He <i>laid</i> it on the table yesterday	} Past tense
He <i>lay</i> in bed too long yesterday	
He <i>lied</i> yesterday, and was punished for it	
He has <i>laid</i> it on the table	} Participles
He has <i>lain</i> in bed too long to-day	
He has <i>lied</i> so often, that I cannot believe him	

<sup>(11)</sup> Some writers prefer using 'mown' in the participle, others prefer 'mowed.'

<sup>(12)</sup> 'Pen' to write, is regular.

Present tense	Past tense	Progressive participle	Passive participle
put	put	putting	put
quit	quitted, quit	quitting	quitted, quit <sup>(13)</sup>
read	read	reading	read
rend	rent	rending	rent
rid	rid	ridding	rid
ride	rode	riding	ridden, rid
ring	rung, rang	ringing	rung <sup>(14)</sup>
rise	rose	rising	risen
rive	rived	riving	riven, rived
rot	rotted	rotting	rotted, rotten <sup>(15)</sup>
run	ran	running	run
saw	sawed	sawing	sawed, sawn
say	said	saying	said
see	saw	seeing	seen
seek	sought	seeking	sought
seethe	seethed, sod	seething	seethed, sodden
sell	sold	selling	sold
send	sent	sending	sent
set, to place	set	setting	set
shake	shook	shaking	shaken
shape	shaped	shaping	shaped, shapen
shave	shaved	shaving	shaved, shaven
shear	sheared, shorn	shearing	sheared, shorn
shed	shed	shedding	shed
shine	shone, shined	shining	shone, shined <sup>(16)</sup>
shoe	shod, shoed	shoeing	shod
shoot	shot	shooting	shot
show, shew	showed, shewed	showing, shewing	shown, shewn <sup>(17)</sup>
shred	shred	shredding	shred
shrink	shrank, shrank	shrinking	shrank
shut	shut	shutting	shut
sing	sung, sang	singing	sung
sink	sunk, sank	sinking	sunk, sunken <sup>(18)</sup>
sit	sat	sitting	sat
slay	slew	slaying	slain
sleep	slept	sleeping	slept
slide	slid	sliding	slid, slidden
sling	slung, slang	slinging	slung
slink	slunk, slank	slinking	slunk
slit	slit, slitted	slitting	slit, slitted
smite	smote	smiting	smitten, smit
sow, to scatter seed	sowed	sowing	sown, sowed <sup>(19)</sup>
speak	spoke, spake	speaking	spoken
speed	sped	speeding	sped

<sup>(13)</sup> Some writers use 'quitted,' others use 'quit,' in the past tense and participle.

<sup>(14)</sup> 'Rang' is getting out of use.

<sup>(15)</sup> 'Rotten' is now generally used as an adjective; as, a rotten branch.

<sup>(16)</sup> 'Shined' is now very seldom used.

<sup>(17)</sup> The spelling with *o* is preferable to *e*; 'show' is more frequently used than 'shew.' Some writers use 'showed' in the participle instead of 'shown.'

<sup>(18)</sup> The old participle 'sunken' is now used only as an adjective.

<sup>(19)</sup> 'Sew,' with a needle, is regular.

Present tense	Past tense	Progressive participle	Passive participle
spend	spent	spending	spent
spill	spilt, spilled	spilling	spilt, spilled
spin	spun	spinning	spun
spit	spit, spat	spitting	spit, spitten
split	split	splitting	split
spread	spread	spreading	spread
spring	sprung, sprang	springing	sprung
stand	stood	standing	stood
stay	stayed, staid	staying	stayed, staid
steal	stole	stealing	stolen
stick	stuck	sticking	stuck
sting	stung	stinging	stung
stride	strode, strid	striding	stridden
strike	struck	striking	struck, stricken
string	strung, stringed	stringing	strung, stringed
strow }	strowed }	strowing }	strown, strowed,
strew }	strewed }	strewing }	strewed
strive	strove, strived	striving	striven, strived
swear	swore, sware	swearing	sworn <sup>(20)</sup>
sweat	sweat, sweated	sweating	sweat, sweated
sweep	swept	sweeping	swept
swell	swelled	swelling	swelled, swollen
swim	swam, swum	swimming	swum
swing	swung	swinging	swung
take	took	taking	taken
teach	taught	teaching	taught
tear	tore	tearing	torn
tell	told	telling	told
think	thought	thinking	thought
thrive	thrived, throve	thriving	thrived, thriven
throw	threw	throwing	thrown
thrust	thrust	thrusting	thrust
tread	trod	treading	trodden, trod
wax	waxed	waxing	waxed, waxen
wear	wore	wearing	worn
weave	wove, weaved	weaving	woven, weaved
weep	wept	weeping	wept
win	won	winning	won
wind	wound	winding	wound
work	worked, wrought	working	worked, wrought
wring	wrung, wringed	wringing	wrung
write	wrote	writing	written

NOTE.—Compounds that follow the form of their simple verbs, are omitted in this list.

### QUESTIONS FOR EXAMINATION.

What are verbal combinations commonly called? How are they formed? What do they express? Give the principal forms of combination, with their meanings. Repeat in alphabetical order the irregular verbs with their participles.

NOTE.—As the irregular verbs are too numerous to repeat at one lesson, the pupil may be directed to say a certain number of them daily, until all are known.

(20) 'Sware' is getting out of use.

## ADVERBS.

Certain adverbs are inflected or changed like adjectives, to express degrees of comparison.

### EXAMPLES.

Regularly compared	{ soon	sooner	soonest
	{ often	oftener	oftenest
	{ fast	faster	fastest
	{ late	later	latest
Irregularly compared	{ much	more	most
	{ little	less	least
	{ well	better	best
	{ badly	worse	worst

Most adverbs, however, are compared not by inflection, but by prefixing *more* and *most*, *less* and *least*, especially those ending in *ly*; as

wisely	more wisely	most wisely
timidly	less timidly	least timidly.

NOTE.—Prepositions, conjunctions, and interjections have no inflection.

### QUESTIONS FOR EXAMINATION.

For what purpose are certain adverbs inflected? Name some adverbs that are regularly compared. Name some that are irregularly compared. How are most adverbs compared? Give examples.

## ETYMOLOGICAL PARSING.

Etymological parsing simply consists in stating what part of speech each word is, with its inflections and variations, without any reference to the rules of syntax.

### EXAMPLES PARSED.

1. 'My son, if sinners entice thee, consent thou not.'

My	. . . . .	a pronominal adjective, not compared.
Son	. . . . .	a common noun, masculine gender, second person, singular number, and nominative case.
If	. . . . .	a copulative conjunction.
Sinners	. . . . .	a common noun, common gender, third person, plural number, and nominative case.
Entice	. . . . .	a regular transitive verb, conditional mood, present tense, third person, and plural number.



- Thee . . . . . a personal pronoun, second person, singular number, and objective case.  
 Consent . . . . . a regular intransitive verb, imperative mood, present tense, second person, and singular number.  
 Thou . . . . . a personal pronoun, second person, singular number, and nominative case.  
 Not . . . . . an adverb of negation.

2. 'O that I could prevail on Christians to melt down, under the warm influence of brotherly love, all the distinctions of sects, in the glorious name of Christians!'

- O . . . . . an interjection, indicating earnestness.  
 That . . . . . a copulative conjunction.  
 I . . . . . a personal pronoun, indefinite gender, first person, singular number, and nominative case.  
 Could . . . . . an irregular intransitive verb, conditional mood, past tense, first person, and singular number.  
 Prevail . . . . . a regular intransitive verb, in the infinitive mood.  
 On . . . . . a preposition.  
 Christians . . . . . a common noun, common gender, third person, plural number, and objective case.  
 To . . . . . a preposition; sign of the infinitive mood.  
 Melt . . . . . a regular transitive verb, in the infinitive mood.  
 Down . . . . . an adverb.  
 Under . . . . . a preposition.  
 The . . . . . the definite article.  
 Warm . . . . . an adjective, in the positive degree; compared, *warm*, *warmer*, *warmest*.  
 Influence . . . . . a common noun, neuter gender, third person, singular number, and objective case.  
 Of . . . . . a preposition.  
 Brotherly . . . . . an adjective, formed from the noun 'brother.'  
 Love . . . . . a common noun, neuter gender, third person, singular number, and objective case.  
 All . . . . . a pronominal adjective, not compared.  
 The . . . . . the definite article.  
 Distinctions . . . . . a common noun, neuter gender, third person, plural number, and objective case.  
 Of . . . . . a preposition.  
 Sects . . . . . a common noun, of the third person, plural number, and objective case.  
 In . . . . . a preposition.  
 The . . . . . the definite article.  
 Glorious . . . . . an adjective, compared by means of adverbs.  
 Name . . . . . a common noun, neuter gender, third person, singular number, and objective case.  
 Of . . . . . a preposition.  
 Christians . . . . . a common noun, common gender, third person, plural number, and objective case.

NOTE.—For examples of the higher order of parsing, see 'Companion to English Grammar.'

## EXERCISES ON INFLECTION.

### EXERCISE 1.

Write in columns ten nouns of the masculine gender, ten nouns that are feminine, ten that are indefinite, and ten that are of the neuter gender.

### EXERCISE 2.

Write each of the following nouns in that column of the

annexed diagram, to which it properly belongs. Opposite each masculine write the corresponding feminine, and opposite each feminine the corresponding masculine : —

Prophet, bride, chalk, sparrow, hen, cousin, sister, king, chair, lady, house, person, brass, servant, ewe, earl, witch, horse, shepherd, goat, duchess, heat, czar, soul, rabbit, jew, widow, hero, child, night, thief, fortune, aunt, grave, buck, neighbour.

MASCULINE	FEMININE	INDEFINITE	NEUTER

### EXERCISE 3.

Write the plural of the following nouns : —

Woman, watch, echo, fox, life, negro, leaf, berry, thief, hoof, fly, child, ox, beau, goose, axe, church, monarch, cargo, calf, valley, gulf, tooth, Henry, cherub, day, Jenkins, oasis, radix, focus, chimney, erratum, mouse, son-in-law, footstool, foot, mastiff, chorus, man-of-war, peeress.

### EXERCISE 4.

Arrange the following nouns under their proper heads in the annexed diagram : —

Flowers, Paris, modesty, monkey, scissors, Europe, depth, forest, teeth, cloth, Pharaoh, ox, pence, mastiff, whiteness, James, purity, Germany, erratum, Howard, mice, child, index, pride, width, Jacob, frailty, Jane, timidity, mechanic, men, oceans, colours, hardness.

PROPER	COMMON		ABSTRACT
	SINGULAR	PLURAL	

## EXERCISE 5.

Write the possessive case, both singular and plural, of the following nouns : —

Baby, attorney, child, hero, wretch, table, boy, calf, city, wife, wolf, tyrant, woman, soldier, goose, lion, scholar, judge, citizen, grandmother, writer, body, life, beau, brother, leaf, folly, porch, tutor, father, host, assembly, mother, book, Moses, clergyman, eagle.

## EXERCISE 6.

Place the apostrophe where it is required in the following sentences : —

She heard of her childrens grief. He did it for righteousness sake. The firesides peace we well may prize. The little urchins coat was set on fire by a log. There winds make moan over warriors graves. I shall do it for conscience sake. Queen Victorias soldiers and sailors are brave. Am I my brothers keeper? He bought it at the booksellers shop. They sit in Moses seat. Wellingtons victories are not easily forgotten. The kings and the queens jewels were disposed of.

## EXERCISE 7.

Tell the case of each noun in the following passages : —

'But the sea-fowl has gone to her nest;  
The beast is laid down in his lair.' — *Cowper*.

'Till critics blame and judges praise,  
The poet cannot claim his bays.' — *Swift*.

'Midnight was come, and every vital thing  
With sweet sound sleep their weary limbs did rest :  
The beasts were still, the little birds that sing  
Now sweetly slept beside their mother's breast.'  
*Sackville.*

## EXERCISE 8.

Write the comparative and superlative of the following adjectives : —

Merry, little, red, weak, strict, mighty, abundant, brown, broad, lovely, tame, pale, solemn, fine, serious, covetous, near, delightful, spacious, gay, pretty, much, far, old, bad, happy, wise, hot, gentle, low, jolly, thin, splendid, lovely, grave, many, mad, young, amiable, high, holy, easy.

EXERCISE 9.

Select from the following passage seven adjectives, and compare those that admit of comparison :—

‘Thou sweet little flower with the bright blue eye,  
That peepest from the bank so modestly,  
Thou art come from a source invisible,  
And thou hast some important words to tell.’  
*Gems of Sacred Poetry.*

EXERCISE 10.

In the following list of adjectives, distinguish between those that can and those that cannot be compared, and write them in the proper columns of the annexed diagram.

Quick, snug, eternal, slow, nice, dead, sweet, living, bitter, good, endless, six, double, French, right, hot, infinite, noble, many, human, royal, low, wretched, true, high, gay, unlimited, old, some, each, fair, black, this, fourth, fruitful, mortal, easy, several, cheap.

ADMITTING COMPARISON		NOT ADMITTING COMPARISON	

EXERCISE 11.

Pick out all the pronouns that occur in the following passage, and tell the case of each :—

‘Good name, in man and woman, dear my lord,  
Is the immediate jewel of their souls:  
Who steals my purse, steals trash—’tis something, nothing,  
’Twas mine, ’tis his, and has been slave to thousands;  
But he that filches from me my good name,  
Robs me of that which not enriches him  
But makes me poor indeed.’—*Shakespeare.*

EXERCISE 12.

Distinguish between regular and irregular verbs in the following list, and write them in separate columns :—

Beat, condemn, become, behold, trust, enjoy, beseech, bind, delight,

punish, bite, commit, breed, rejoice, build, suggest, buy, can, complain, commune, chide, depart, choose, return, climb, mount, come, crow, smile, sail, protect, dig, do, draw, listen, fight, praise, roam, dwell, roll, forsake, betray, visit, hear, hurt, command, know, walk.

## EXERCISE 13.

Distinguish between transitive and intransitive verbs in the following list, and write them in separate columns :—

Sleep, praise, dig, feel, compare, may, lock, fly, carves, laugh, must, pierce, arrives, can, salutes, has, shall, ought, stop, teach, sound, leave, sit, sow, betray, tremble, rebel, grow, wear, weep, write, swear, swim, think.

## EXERCISE 14.

Tell the mood of each verb in the following sentences :—

- 'Teach me to feel another's woe.'
- 'And at length I too must leave it, and go hence.'
- 'Sound the loud timbrel o'er Egypt's dark sea.'
- 'Nature never did betray the heart that loved her.'
- 'If thou go, see that thou offend not.'
- 'Were I to ask him, he would not answer me.'
- 'If thy presence go not with us, carry us not up hence.'
- 'To err is human; to forgive, divine.'
- 'Remember thy Creator in the days of thy youth.'
- I will respect him though he chide me.

## EXERCISE 15.

Name the past tense and past participle of the following verbs :—

Fall, am, know, arise, keep, see, slay, bring, break, begin, buy, choose, cling, come, crow, cut, creep, dare, give, do, go, draw, grow, drink, have, hang, fight, flee, fly, leave, forget, let, sell, get, lie, lay, shake, lose, shine, make, meet, shoot, ride, sing, rise, read, freeze, eat, weave.

## EXERCISE 16.

Distinguish between the past tense and the past participle in the following sentences :—

The Pantheon, built by Agrippa, and presented by him to Augustus, stood open.

This said, He formed thee, Adam; thee, O man; dust of the ground.

Having penetrated the suburbs and passed the gates, the scene suddenly changed.

'There is a tide in the affairs of men,  
Which, taken at the flood, leads on to fortune;  
Omitted, all the voyage of their life  
Is bound in shallows and in miseries.'—*Shakspeare*.

EXERCISE 17.

Parse the following sentences after the manner of the examples parsed on page 168 :—

'Compassion is an emotion of which you never ought to be ashamed. Never sport with pain and distress in any of your amusements; nor treat even the meanest insect with wanton cruelty.'—*Blair*.

'Never hold any one by the button or the hand in order to be heard out; for if people are unwilling to hear you, you had better hold your tongue than them.'—*Chesterfield*.

'The happiness of London is not to be conceived but by those who have been in it. I will venture to say, there is more learning and science within the circumference of ten miles from where we now sit, than in all the rest of the kingdom.'—*Johnson*.

'Simple diet is best; for many dishes bring many diseases, and rich sauces are worse than even heaping several meats upon each other.'—*Pliny*.

—— 'That friendship's raised on sand,  
Which every sudden gust of discontent,  
Or flowing of our passions, can change,  
As if it ne'er had been.'—*Massinger*.

'Beauty is but a vain and doubtful good,  
A shining gloss that fadeth suddenly;  
A flower that dies when first it 'gins to bud;  
A brittle glass, that's broken presently:  
A doubtful good, a gloss, a glass, a flower,  
Lost, faded, broken, dead within an hour.'—*Shakspeare*.

'The daily labours of the bee  
Awake my soul to industry.  
Who can observe the careful ant,  
And not provide for future want?  
My dog, the truest of his kind,  
With gratitude inflames my mind;  
I mark his true, his faithful way,  
And in my service copy Tray.'—*Gay*.

## DERIVATION.

Derivation is that part of etymology which treats of the history, formation, and signification of words.

## A SHORT HISTORY OF THE ENGLISH LANGUAGE.

As we have many reasons for believing that this country was originally peopled from the adjacent coast of France, the ancient Gaul, it is probable that the British language nineteen hundred years ago was the same as that dialect of the Gaulish called the Celtic. But about half a century before the Christian era, Julius Cæsar invaded Britain, and in the reign of Claudius a Roman colony was planted in the south-east parts of England, and, finally, under Domitian, the whole nation became a Roman province; when those Britons who refused to submit to the foreign yoke retired into Wales, and carried their language with them. From this period the Latin tongue was gradually introduced, and mixed in all other parts of the land with the British, which those first conquerors were never able to suppress.

At length the Roman legions were called home; and then, the Scots and Picts making an irruption into the north parts of England, King Vortigern, about the year 450, invited the Saxons to his assistance. These allies came over with several of their neighbours, under the conduct of Hengist and Horsa, and, having subdued the Scots and Picts, had the isle of Thanet assigned them at first as a reward for their service, and afterwards the whole county of Kent, which they governed for some time, till, growing powerful and dissatisfied with their narrow limits, they at length took possession of all the country on this side the Welsh mountains, and divided it among themselves into seven kingdoms, called the Saxon Heptarchy. Thus the British tongue, before mixed with the Latin, was almost abolished, and many of the Britons obliged again to take refuge in Wales, where their language is still spoken,\* while the usurpers laid the foundation of new laws and a new language.

In this state England continued till about the year 800, when it was invaded by the Danes, who, after being several times repulsed, established themselves in the northern and eastern parts, where their power increasing, they at length, after a contest of two hundred years, made themselves the sole masters of England; and by this means the language became tinged with the Danish. But as their government was of no long duration, it did not make so great an alteration in the Anglo-Saxon as the next revolution, when the whole was again subdued by William, Duke of Normandy, afterwards called William the Conqueror; for the Normans, as a monument of their conquest, endeavoured to make their language as generally received as possible.

Thus the English tongue, which was anciently pure British or Welsh, became a mixture of a little British, a great deal of Latin, a yet far

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\* According to Dr. Latham, the British language was extant in Cumberland in the 17th century, and in Cornwall in the reign of Queen Elizabeth.

greater snare of Anglo-Saxon, some Danish, and abundance of Norman-French. But since that time the revival of arts and sciences has added greatly to its embellishment. These have introduced a vast variety of words from the Greek, Latin, Italian, and modern French; our poets have added grace and harmony to their numbers, and our prose writers have strengthened and improved their periods, by selecting the most musical, expressive, and forcible terms from every known language; so that the English tongue is become the most copious and significant of any in Europe, adapted to all subjects, and expressive of every sentiment with elegance and propriety.

The following contains specimens of words from the various sources which have contributed to the English language:—

**From the Celtic or British.**—Basket, crag, fagot, cower, tuck, waist, whiff, bard, bungler, cradle, sprig, mop, tackle, and some others. Also some proper names of places, mountains, and rivers; as, Abergavenny, Cardiff, Ben-More, Esk, Usk, Exe, &c.

**From the Saxon.**—About 23,000 of the smaller and most useful words of the language; such as, fire, water, good, bad, go, come, day, night, see, hear, sun, moon, &c. Our articles, pronouns, numerals, prepositions, conjunctions, and irregular verbs, are nearly all of Saxon origin. From this language we derive words descriptive of the earliest and dearest communions of life. It is the language of daily familiar converse.\*

**From the Danish.**—Craw, flask, down (soft feathers), leg, and several other words. The termination *by*, the Danish for town, and the word *kirk*, the Danish for church, are to be found in the names of several places in England; as, Whitby, Kirkby, &c.: so that these towns are probably of Danish origin.

**From the French.**—All words containing the triphthong *eau* or *ch* sounded like *sh*; as, bean, beauty, portmanteau, chaise, chandelier, machine, &c. Also most nouns ending in *ment*, *age*, *ee*, *ess*; as, instrument, damage, committee, princess, &c. And many words relating to military affairs, dress, manners, and law; as, aide-de-camp, vest, etiquette, judge, plaintiff, &c.†

\* Out of the words contained in the Lord's prayer, there are only six that are not Saxon; namely, *trespasses*, *trespass*, *temptation*, *deceiver*, *power*, *glory*. Of the four seasons of the year, the Saxon supplies the names of three; namely, *spring*, *summer*, and *winter*. The names of the days of the week are all Saxon.

† It is remarkable that though the names of different sorts of animals are Saxon, their flesh when prepared for food is indicated by words derived from Norman-French; as,

Saxon .....	ox	calf	sheep	hog	deer, &c.
French.....	beef	veal	mutton	pork	venison, &c.



From the **Latin**.—Numerous nouns ending in *ty, ude, ion, ace, ncy, ator*; as, dignity, fortitude, action, patience, constancy, spectator, &c. Numerous adjectives ending in *id, ile, al, nt, ious, uous*; as, timid, docile, equal, elegant, curious, conspicuous, &c. Many verbs ending in *ate*; as, populate, penetrate, &c. And many terms relating to theology, medicine, literature, and church matters.\*

From the **Greek**.—Names of sciences ending in *ics* or *ic*; as, optics, physics, arithmetic, rhetoric, &c. And numerous words ending in *logy, logue, agogue, graphy, esis, asis, ysis, omy, meter*; as, chronology, catalogue, synagogue, geography, parenthesis, emphasis, analysis, astronomy, chronometer, &c. Also all English words that have syllables beginning with *ph* or *rh*; as, pheasant, phial, rheumatism, rhapsody, rhomb, &c.

From the **Hebrew**.—Sabbath, Satan, cherub, seraph, shekel, hallelujah, manna, &c. From the Hebrew, however, we have very few words, except proper names of persons; as, David, Elizabeth, Joseph, Martha, Mary, &c.

From the **Dutch**.—Blow, click, dazzle, dabble, dog, cur, elasp, blunder, druggist, knapsack, pew, &c. Also several naval terms; as, cable, ship, flag, &c.

From the **Spanish**.—Cigar, barilla, alcove, junto, paramount, armada, barrack, brocade, anchovy, cochineal, commodore, duenna, embargo, &c.

From the **Italian**.—Piano, duet, alto, allegro, canto, coronet, dolce, tenor, and some other words relating chiefly to music, painting, and sculpture.

Words from **Asia**.—Coffee, alcohol, caravan, Koran, algebra, sherbet, bazaar, rajah, sofa, tea, junk, almanac, zenith, nadir, and many others.

Words from **America**.—Potato, tobacco, cannibal, tomahawk, and some others.

From names of <b>Places</b> .—Currant	from	Corinth
Sherry	"	Xeres
Port	"	Oporto
Damask	"	Damascus
Calico	"	Calicut
Bayonets	"	Bayonne
Cambric	"	Cambray
Cordovan	"	Cordova, &c.

From names of <b>Persons</b> .—Galvanism	from	Galvani
Voltaism	"	Volta
Daguerreotype	"	Daguerre
Calvinism	"	Calvin, &c.

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\* The late Archdeacon Hare says, the primary words of our language are almost all Saxon, the secondary, as they may be called, of French, the tertiary of Latin origin.

## THE FORMATION OF WORDS.

All words are either primitive or derivative.

A primitive word is not derived from any other word in the language; as, *just*.

A derivative word is formed from some other word or words; as, from *just* come *justice*, *justly*, *unjust*, *injustice*, &c.

The primitive word from which derivatives are formed is called the *root*.

The letters or syllables which in the formation of derivatives are placed before the root, are called *prefixes*; as, *un* in the word *unjust*. The letters or syllables which are placed after the root, are called *affixes*; as, *ly* in the word *justly*.\*

The prefixes and affixes often vary their form, that they may the more easily coalesce with the roots to which they are joined. The roots also sometimes slightly vary their form, the more easily to coalesce with these particles.

Of the prefixes some are Saxon, some are Latin, and some are Greek.

### PREFIXES OF SAXON ORIGIN.

A,	signifying	<i>on, in, to, or at</i> ; as, ashore, abed, afield, afar, &c.
Be,	"	<i>about, before, or make</i> ; as, besprinkle, bespeak, bedim, bewail, &c.
En, em,	"	<i>in, on, or make</i> ; as, enclose, enthrone, enable, empower, embark, &c.
For	"	<i>denial or privation</i> ; as, forbid, forsake, &c.
Fore	"	<i>before</i> ; as, foreknow, forerunner, &c.
Im,	"	<i>to make</i> ; as, imbitter, impoverish, &c.
Mis,	"	<i>error or defect</i> ; as, mistake, misdeed, &c.
Out,	"	<i>beyond</i> ; as, outlive, outlaw, &c.
Over	"	<i>above, too high, or much</i> ; as, overflow, overcharge, &c.
Un	"	<i>to remove, not</i> ; as, unbar, undress, unable, unclean, &c.
Up	"	<i>motion upwards, or subversion</i> ; as, upstart, upset, &c.
Under,	"	<i>beneath</i> ; as, underline, undermine, &c.
With,	"	<i>from or against</i> ; as, withdraw, withstand, &c.

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\* The prefixes are sometimes called inseparable prepositions, and the affixes are called postfixes and suffixes.

## PREFIXES OF LATIN ORIGIN.

A, ab, abs,	signifying	<i>from</i> or <i>away</i> ; as, avert, abduct, abstract.
Ad, ac, af, al, &c.	"	<i>to</i> ; as, adapt, accede, affix, allude, attend.
Am, amb,	"	<i>round</i> or <i>about</i> ; as, ambient, amputate, &c.
Ante,	"	<i>before</i> ; as, antedate, antemeridian, &c.
Circum	"	<i>about</i> or <i>around</i> ; as, circumference, circum- volve, &c.
Cis	"	<i>on this side</i> ; as, cis-alpine.
Con, co, cog, col, &c.	"	<i>together</i> or <i>with</i> ; as, convene, cohere, cog- nate, collect, &c.
Contra	"	<i>against</i> ; as, contradict, contrary, &c.
De,	"	<i>down</i> or <i>from</i> ; as, depress, depart, &c.
Di, dis,	"	<i>asunder</i> or <i>apart</i> ; as, divide, disjoin, &c.
E, ex, el, ec, ef, &c.	"	<i>out of</i> ; as, eject, extract, elect, eccentric, efface, &c.
Extra	"	<i>beyond</i> ; as, extraordinary, extravagant, &c.
In, il, im, ir, &c.	"	<i>not</i> or <i>into</i> ; as, infirm, illegal, import, irre- gular, &c.
Inter,	"	<i>between</i> or <i>among</i> ; as, interfere, intervene.
Intro,	"	<i>within</i> ; as, introduce, introvert, &c.
Juxta,	"	<i>nigh to</i> ; as, juxtaposition, &c.
Ob, oc, of, op, &c.	"	<i>against, in the way of</i> ; as, object, obstruct, oppose, &c.
Per, pel,	"	<i>through</i> or <i>thoroughly</i> ; as, perforate, perfect, pellucid, &c.
Post,	"	<i>after</i> ; as, postscript, postpone, &c.
Pre,	"	<i>before</i> ; as, predict, prefix, &c.
Pro,	"	<i>instead of, for, forward</i> ; as, pronoun, pro- vide, proceed, &c.
Preter,	"	<i>beyond</i> or <i>past</i> ; as, preternatural, preterite.
Re,	"	<i>back</i> or <i>again</i> ; as, recall, readmit, &c.
Retro,	"	<i>backwards</i> ; as, retrograde, &c.
Se,	"	<i>aside</i> or <i>apart</i> ; as, secede, seclude, sepa- rate, &c.
Sub, suc, sup, &c.	"	<i>under</i> or <i>after</i> ; as, subscribe, succeed, sup- press, &c.
Super	"	<i>over</i> or <i>above</i> ; as, superfluous, superfine, &c.
Trans, tra,	"	<i>across, over, or change</i> ; as, transport, tra- verse, transform, &c.
Ultra	"	<i>beyond</i> ; as, ultramarine, &c.

## PREFIXES OF GREEK ORIGIN.

A, an,	signifying	<i>without</i> ; as, atheist, anarchy, &c.
Amphi	"	<i>both</i> or <i>double</i> ; as, amphibious, &c.
Ana	"	<i>through</i> or <i>up</i> ; as, anatomy, analyse, &c.
Anti, ant,	"	<i>against, opposite to</i> ; as, antichristian, ant- arctic, &c.
Apo,	"	<i>from</i> or <i>away</i> ; as, apostasy, apology, &c.

Cata	signifying	down, from side to side ; as, cataract, chise, &c.
Dia,	"	through ; as, diameter, diagram, &c.
En, em,	"	in or on ; as, encaustic, emphasis, &c.
Epi, ep,	"	upon ; as, epitaph, epidemic, &c.
Hyper,	"	beyond or overmuch ; as, hypercritical, &c.
Hypo,	"	under ; as, hypocrisy, hypothesis, &c.
Meta, meth,	"	change, according to ; as, metamorphosis, methodical, &c.
Para,	"	side by side ; as, parallel, parable, &c.
Peri,	"	round ; as, periphery, period, perimeter.
Pro	"	before ; as, prophecy, prologue.
Syn, syl, sym,	"	together, with ; as, synagogue, syllable, sympathy, &c.

In the following table the Latin, Greek, and Saxon prefixes of similar signification are placed opposite each other.

SAXON	LATIN	GREEK	SIGNIFICATION
A	Ad, ac, af, al, at, ag, &c.	Epi, ep, en, em	to, on, upon, in
Be	Am, circum	Peri	round, about, make
En, em	In, im	En, em	in, into, on
Fore	Ante, pre	Pro	before
Over	Super, extra	Hyper	above, too high
Out	Trans, ultra	Meta, meth	beyond, change
With	Contra, ob, op, of, &c.	Anti, ant	against, opposition
Un	In, il, ir, im, ig, &c.	A, an	not, without
—	Con, co, col, cog, com	Syn, syl, sym	together, with
—	De	Cata	down
—	Juxta	Para	nigh to, beside
—	Per, pel	Dia	through
—	Re	Ana	back, again
—	Sub, subter, suc	Hypo	under, beneath

### AFFIXES OR POSTFIXES.

#### To Nouns.

An	Person or one who acts ; as,	artisan, publican, musician.
Ant		communicant, tyrant, servant, assistant.
Ar		scholar, beggar, liar, templar.
Ard		dotard, steward, drunkard, coward.
Ary		adversary, secretary, missionary.
Ate		advocate, apostate, magistrate.
Ee		absentee, devotee, legatee, nominee.
Eer		auctioneer, engineer, charioteer.
Ent		agent, regent, student, patient.
Er		speaker, sufferer, partaker, baker.
Ist		organist, linguist, evangelist.
Ite		favourite, Levite, bedlamite.
Ive		operative, fugitive, captive.
Or		governor, inspector, visitor.
Ster		gamester, songster, spinster.

Cle	} <i>Diminution or endearment ; as,</i>	particle, article, canticle.
Cule		animalcule, reticula.
Et		eaglet, circlet, islet, floweret.
Ie		Willie, dearie, lassie.
Let		streamlet, ringlet, hamlet.
Ling		darling, gosling, seedling, duckling.
Kin		lambkin, mannikin.
Ock		hillock, bullock.
Ule		globule, glandule, granule.
Acy	} <i>Place, thing, or state of being ; as</i>	intimacy, accuracy, obstinacy.
Age		voyage, courage, bondage, hermitage.
Ance		distance, hindrance, variance, ignorance.
Ancy		constancy, brilliancy, vacancy.
Ary		granary, estuary, library, diary.
Ence		influence, consistence, preference.
Ency		decency, clemency, fluency, currency.
Hood		manhood, childhood, widowhood.
Ice		notice, service, practice.
Ment		contentment, enjoyment, defilement.
Mony		parsimony, harmony, patrimony.
Ness		rudeness, boldness, blindness.
Ory		factory, armory, directory, depository.
Ry		victory, rivalry, nursery, vestry.
Ship		lordship, clerkship, hardship.
Sion		commission, vision, derision.
Tion		completion, reformation, contrition.
Th		truth, strength, sloth, length.
Tude		latitude, altitude, magnitude.
Ty		solidity, polarity, cruelty.
Y		agony, anarchy, anatomy.
Ure		departure, culture, agriculture.

Dom . . . . *rank, state, place ; as, earldom, kingdom, Christendom.*

Ism . . . . *doctrine, idiom ; as, Calvinism, paganism, Latinism.*

Ics . . . . *art, science ; as, ethics, politics, optics, mechanica.*

Escence . . *state of growing ; as, effervescence, convalescence.*

Ric . . . . *office ; as, bishopric, archbishopric.*

Tide . . . . *time or event ; as, eventide, noontide, Whitsuntide.*

#### *To Adjectives.*

Ac	} <i>Of or belonging to ; as,</i>	demoniac, elegiac, prosodiac.
Al		annual, carnal, ethereal, parental.
An		European, human, sylvan.
Ane		humane, urbane, mundane.
Ar		angular, globular, solar.
Ary		primary, temporary, military.
Ese		Chinese, Maltese, Japanese.
Ian		Christian, agrarian, Stygian.
Ic		arctic, monastic, apostolic.
Ical		poetical, alphabetical, critical.
Id		florid, liquid, timid, vivid.
Ile		fertile, servile, infantile.
Ine		saline, canine, masculine.
Ory		transitory, cursory, introductory.

Ful Ose Ous Ate Some Y	} <i>Full of ;</i> as,	{ joyful, beautiful, hopeful, bountiful. verbose, jocose, operose. luminous, zealous, populous. compassionate, affectionate. frolicsome, gamesome, troublesome. wealthy, flowery, knotty.
Able		
Ible		
Uble		
Ile		
Ly		
Like Ish	} <i>Like or</i> <i>resembling ;</i> as,	{ earthly, worldly, brotherly, homely. warlike, saintlike, childlike. foolish, childish, knavish.
Ant		
Ent Ate	} <i>State of being</i> as,	{ verdant, arrogant, pliant, militant. absent, adjacent, different. private, corporate, accurate.

Aceous . . . *consisting of ;* as, farinaceous, crustaceous, foliaceous.  
 En . . . . . *made of ;* as, wooden, hempen, golden.  
 Escent . . . *growing, becoming ;* as, convalescent, putrescent.  
 Ish . . . . . *little ;* as, brownish, whitish, greenish.  
 Ive . . . . . *having power ;* as, persuasive, creative, destructive.  
 Less . . . . . *without ;* as, heartless, hopeless, penniless, artless.  
 Ward . . . *in the direction of ;* as, inward, outward, downward.

*To Verbs.*

Ate En Fy Ish Ise Ize	} <i>To make ;</i> as,	{ animate, regulate, facilitate. sweeten, darken, fasten, shorten. sanctify, magnify, glorify, pacify. finish, publish, stablish. equalise, colonise, exercise. civilize, fertilize, tranquillize.

*To Adverbs.*

Ly . . . . . *like ;* as, foolishly, naturally, joyfully, kindly.  
 Forth . . . . . *forward ;* as, henceforth, thenceforth.  
 Ward, wards . *in the direction of ;* as, homeward, heavenward, back-  
 wards.

## ENGLISH DERIVATION.

English derivative words are formed from English primitives in various ways, but chiefly by means of affixes.

Nouns are derived from other nouns by the affixes — *ship, hood, dom, ian, ry, ism, ite, ess, eer, ling, ary, age*.

## EXAMPLES.

<i>From partner comes partnership</i>	<i>From favour comes favourite</i>
" man " manhood	" heir " heiress
" king " kingdom	" auction " auctioneer
" music " musician	" duck " duckling
" knave " knavery	" gloss " glossary
" heathen " heathenism	" parent " parentage

Nouns are derived from adjectives by the affixes — *ness, ity, ist, th*, and change of *t* into *ce* or *cy*.

## EXAMPLES.

<i>From cool comes coolness</i>	<i>From long comes length</i>
" timid " timidity	" absent " absence
" natural " naturalist	" vacant " vacancy

Nouns are derived from verbs by the affixes — *ment, er, ance, age, ure, ion, ee*; also by change of accent, change of vowel, and by contraction.

## EXAMPLES.

<i>From amuse comes amusement</i>	<i>From instruct comes instruction</i>
" hear " hearer	" refer " referee
" allow " allowance	" conduct " conduct
" equip " equipage	" sing " song
" depart " departure	" groweth " growth

Adjectives are derived from nouns by the affixes — *y, less, ly, en, ful, some, ish, al*.

## EXAMPLES.

<i>From health comes healthy</i>	<i>From fruit comes fruitful</i>
" child " childless	" trouble " troublesome
" earth " earthly	" child " childish
" wood " wooden	" form " formal *

\* The Latin language frequently supplies an adjective to the Saxon noun, which without such assistance would have no corresponding adjective; as,

Adjectives are derived from adjectives by the affixes — *ish, th, ern* ; and by the prefixes — *un, dis, in, in, ig, ir, il*.

EXAMPLES.

<i>From white comes</i> whitish	<i>From mortal comes</i> immortal
" four " fourth	" active " inactive
" east " eastern	" noble " ignoble
" certain " uncertain	" regular " irregular
" honest " dishonest	" legal " illegal

Verbs are derived from nouns and adjectives by the affix *en* ; also by adding *e* to the noun, and by change of mutes.

EXAMPLES.

<i>From length comes</i> lengthen	<i>From cloth comes</i> clothe
" sweet " sweeten	" advice " advise

Many verbs are derived from nouns and adjectives, without any change whatever, and are known only by the sense or meaning.

EXAMPLES.

Nouns	Verbs	Adjectives	Verbs
<i>The taste</i>	<i>To taste</i>	<i>It is warm</i>	<i>To warm</i>
" rain	" rain	" cool	" cool
" salt	" salt	" correct	" correct

Adverbs are derived from adjectives and participles by the affix *ly*.

EXAMPLES.

<i>From wise comes</i> wisely	<i>From sparing comes</i> sparingly
" large " largely	" loving " lovingly

Nouns	Adjectives	Latin
house	domestic <i>from</i>	domus
cat	feline "	felis
spring	vernal "	ver
beginning	initial "	initium, &c.

In many instances the Saxon noun has two adjectives corresponding to it, the one of Saxon, and the other of Latin origin ; as,

Nouns	Saxon	Latin
fear	fearful	timid
year	yearly	annual
water	watery	aqueous
flesh	fleshy	carnal
heaven	heavenly	celestial, &c.



## ROOTS.

Root means source or origin. In language the root is the word from which other words are derived.

The same root, with slight variations, frequently runs through many languages; in such cases it is sometimes difficult to determine in which language the word originated.

## EXAMPLES.

English	Saxon	German	Latin	French	Italian
mother	moder	mutter	mater	mère	madre
father	fæder	vater	pater	père	padre
brother	broder	bruder	frater	frère	fratello
beard	beard	bart	barba	barbe	barba
soap	sape	seife	sapo	savon	sapone
sack	sac	sack	saccus	sac	sacco
ear	eare	ohr	auris	oreille	orecchia
&c.	&c.	&c.	&c.	&c.	&c.

By tracing the etymology of many English words, we shall find that several of those which seem to be of Latin origin are immediately derived from the French, and partly retain the orthography and pronunciation of the latter language.

## EXAMPLES.

English words		French		Latin
Colour	from	couleur	or	color
People	"	peuple	"	populus
Society	"	société	"	societas
Honour	"	honneur	"	honor
Humour	"	humeur	"	humor

## DERIVATIVES FROM LATIN ROOTS.\*

Many English words are derived from roots in other languages by means of prefixes, affixes, contractions, and changes in the terminations. The following list contains some of the principal Latin roots, with examples of English words derived from them.

*Acidus, sour, sharp*—acid, acidity, subacid, acidulous, acidify.

*Acuo, I sharpen*—acute, peracute, acumen, acuity.

*Ago, I do; actus, done*—action, act, actual, agent.

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\* Pupils should learn a given number of these roots daily until all are known. The benefit derived from a knowledge of them will well repay the trouble of learning them.

- Ædes, a building*—edifice, edify, edification.  
*Ævum, an age*—coeval, primeval, longevity.  
*Æquus, equal*—equator, equinox, equality, adequate.  
*Æstimo, I value*—esteem, estimate, inestimable.  
*Ager, a field*—agriculture, agrarian, agricultural.  
*Agger, a heap*—exaggerate, exaggeration.  
*Agito, I drive, I stir*—agitate, agitator, cogitate.  
*Ala, a wing*—aliped, alated.  
*Alius, other; alienus, another's*—alien, alias, alienate.  
*Alternus, by turns*—alternate, alternately, altern.  
*Altus, high*—exalt, altitude, altimetry.  
*Ambulo, I walk*—perambulate, amble, ambulant.  
*Amicus, a friend*—amicable, inimical, enemy.  
*Amo, I love*—amiable, amity, amorous, amiably.  
*Amplus, large*—amplify, ample, amplitude.  
*Angulus, a corner*—angle, angular, triangle, rectangle.  
*Anima, life*—animal, animate, inanimate, animalcule.  
*Animus, the mind*—unanimous, magnanimous.  
*Annulus, a ring*—annular, annulet, annulary.  
*Annus, a year*—annual, annuity, anniversary, annals.  
*Antiquus, old*—antiquarian, antiquity, antique.  
*Aperio, I open*—aperient, aperture, aperitive.  
*Appello, I call*—appellation, appellative, appeal.  
*Aptus, fit*—adapt, adaptation, apt, aptitude.  
*Aqua, water*—aquatic, aqueous, aqueduct.  
*Aquila, an eagle*—aquiline, aquila.  
*Arbiter, an umpire or judge*—arbitrary, arbitrate.  
*Arbor, a tree*—arboraceous, arbour, arborist, arboret.  
*Arcus, a bow*—arch, archery, archer.  
*Ardeo, I burn; arsus, burnt*—ardent, ardour, arson.  
*Aro, I plough*—arable, marable, aration.  
*Arguo, I argue*—argument, argumentative, arguer.  
*Arma, arms, weapons*—army, armory, disarm, armour.  
*Ars, artis, art*—artist, artisan, artifice, artificial.  
*Artus, a joint*—articulate, article, inarticulate.  
*Asinus, an ass*—asinine, asinary.  
*Asper, rough*—asperity, exasperate, aspirate.  
*Audax, bold*—audacity, audacious, audaciously.  
*Audio, I hear*—audience, audible, auditory, audit.  
*Augeo, I increase*—augment, auction, author, augmentation.  
*Avarus, covetous*—avarice, avaricious, avariciously.  
*Barba, a beard*—barb, barber, barbated, barbel.  
*Barbarus, savage*—barbarian, barbarous, barbarity.  
*Beatus, blessed*—beatitude, beatific, beatify.  
*Bellum, war*—belligerent, rebel, rebellion.  
*Bene, well*—benevolent, benefactor, benediction.  
*Bibo, I drink*—imbibe, wine-bibber.  
*Bini, two by two*—combination, combine, binary.  
*Bis, twice*—biped, bissextile, bisect.  
*Bonus, good*—bounty, bounteous, bountiful.  
*Brevia, short*—brevity, brief, abbreviate, breviture.  
*Cado, \* I fall*—cadence, cadent, coincide.

\* Many roots change their forms when compounded; thus, *cado* and *pedo* are

- Cædo, I cut or kill; cæsus, killed*—homicide, incision.  
*Calculus, a pebble*—calculate, incalculable, calculation.  
*Callus, hardness*—callous, callosity, callously.  
*Calor, heat*—caloric, calorific.  
*Calumnia, slander*—calumniate, calumny, calumnious.  
*Candeo, I burn*—incendiary, candle, candent.  
*Canis, a dog*—canine, canicular, canicula.  
*Cano, I sing*—canticle, precentor, canorous.  
*Capillus, a hair*—capillary, capillament, capillaceous.  
*Capio, I take; captus, taken*—capable, captive, accept, recipe.  
*Caput, the head*—capital, cape, capitation, captain.  
*Carbo, coal*—carbonic, carbon, carbonaceous.  
*Caro, carnis, flesh*—incarnate, carnal, carnivorous.  
*Cavus, hollow*—excavate, cavity, cave, cavern.  
*Cedo, I yield, I go*—recede, procedure, antecedent.  
*Celer, swift*—accelerate, celerity, acceleration.  
*Celsus, high*—excel, excellent, excellence.  
*Censeo, I judge or blame*—censure, censorious, censurable.  
*Centum, a hundred*—century, centennial, centurion.  
*Cera, wax*—cerement, cereous, cerate, cerumen.  
*Cerno, I see or judge*—discern, concern, discreet.  
*Certus, sure*—certain, certify, certificate.  
*Cesso, I cease*—incessant, cessation, ceaseless.  
*Circus, a ring*—circle, circulate, circular, circlet.  
*Cito, I call, I rouse*—citation, excitement, excite.  
*Civis, a citizen*—civil, civilise, civility, city.  
*Clamo, I cry out*—exclaim, exclamation, clamour.  
*Clarus, clear*—clarify, declare, clarity.  
*Claudo, I shut; clausus, shut*—exclude, exclusion, clause.  
*Clemens, merciful*—clemency, clement, clemently.  
*Clino, I bend*—recline, incline, inclination.  
*Clivus, a slope*—declivity, acclivity.  
*Cognitum, to know*—recognition, recognise.  
*Colo, I cultivate; cultus, cultivated*—colony, agriculture.  
*Comes, a companion*—concomitant, count, countess.  
*Commodus, convenient*—accommodate, commodity, commodious.  
*Communis, common*—communicate, community, communication.  
*Copia, plenty*—copious, copiously, cornucopia.  
*Cor, cordis,\* the heart*—concord, cordial, accord, core.  
*Cornu, a horn*—unicorn, corneous, cornicle.  
*Corona, a crown*—coronet, coronation, coronal.  
*Corpus, the body*—corpulent, corporeal, corpse, incorporate.  
*Cras, to-morrow*—procrastinate, procrastination.  
*Credo, I believe, I trust*—credulous, credit, creed, creditor.  
*Creo, I make or create*—creation, creature, recreation.  
*Cresco, I grow*—excrescence, increase, decrease, crescent.  
*Crimen, a crime*—criminal, criminate, crime.  
*Crux, a cross*—crucify, crucifix, crusade.

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changed into *cido*; *cæsus* is changed into *cisus*, *capio* and *captus* are changed into *capio* and *ceptus*, *claudio* is changed into *cludo*, and *clausus* into *clausus*, &c.  
 \* In composition many words are derived from the genitive case of the noun or adjective.

- Cubo, *I lie* (cumbo when compounded)—incubation, recumbent.  
 Culina, *a kitchen*—culinary.  
 Culpa, *a fault*—culpable, culprit, inculpate.  
 Cumulus, *a heap*—accumulate, accumulation.  
 Cura, *care*—cure, curate, accurate, security.  
 Curro; *I run*—incur, curricule, current, course.  
 Curtus, *short*—curtail, curtly, curtailing.  
 Curvus, *crooked*—curve, carvature, curvilinear.  
 Damno, *I condemn*—damnable, damnation, damnatory.  
 Debeo, *I owe*; debitum, *to owe*—debt, debtor, debit.  
 Debilis, *feeble*—debilitate, debility, debile.  
 Decem, *ten*—decimal, decimate, decemvirate.  
 Decens, *becoming*—decency, decent, decently.  
 Decor, *grace, beauty*—decorous, decoration, decorate.  
 Dens, *a tooth*—dentist, dental, dentifrice, indent.  
 Densus, *thick*—density, dense, condense.  
 Deus, *God*—deify, deity, deist, deistical.  
 Dico, *I speak*; dictus, *spoken*—predict, dictate, contradict.  
 Dies, *a day*—dial, diary, meridian, diurnal.  
 Dignus, *worthy*—dignity, dignify, indignity.  
 Disco, *I learn*—disciple, disciplinarian, discipline.  
 Diurnus, *daily*—diurnal, journal, diurnally.  
 Divido, *I divide*—dividend, division, individual.  
 Do, *I give*—donor, donation, donary, donee.  
 Doceo, *I teach*—docile, doctor, doctrine.  
 Doleo, *I grieve*—condole, dolorous, doleful.  
 Dominus, *a master*—domineer, dominical, predominate.  
 Domus, *a house*—domestic, dome, domicile.  
 Dormio, *I sleep*—dormitory, dormant, dormouse.  
 Dorsum, *the back*—dorsal, indorse, indorser.  
 Dubius, *doubtful*—indubitable, dubious, dubiety.  
 Duco, *I lead*; ductus, *led*—induce, aqueduct, seduce.  
 Duo, *two*—duel, duplicity, dual.  
 Durus, *hard*—durable, obdurate, endure.  
 Edo, *I eat*—edible, esculent, edacity.  
 Emo, *I buy*—redeem, exemption, redemption.  
 Ens, *entis, being*—entity, nonentity.  
 Equus, *a horse*—equestrian.  
 Erro, *I wander*—error, aberration, erratic.  
 Esse, *to be*—essence, essential, essentially.  
 Exemplum, *an example*—exemplify, exemplar.  
 Experior, *I try*—experiment, experience, expert.  
 Exter, *outward*—external, exterior, extern.  
 Faber, *a workman*—fabric, fabricate, fabrication.  
 Fabula, *a fable*—fabulous, fabler, fabulist.  
 Facies, *the face*—efface, superficial, facial.  
 Facilis, *easy*—facilitate, faculty, difficulty.  
 Facio, *I make*; factus, *made*—factor, perfect, artificial.  
 Fallo, *I deceive*—fallible, infallible, fallacious.  
 Fama, *a report*—fame, defame, famous, infamous.  
 Fames, *hunger*—famish, famine, famishing.  
 Fanum, *a temple*—profane, profanation, fanatic.  
 Fari, *to speak*; fans, *speaking*—ineffable, infant.

- Fatigo, *I weary*—fatigue, indefatigable, fatigue.  
 Felix, *happy*—felicity, felicitate, felicitation.  
 Fera, *a wild beast*—ferocious, ferine, ferocity.  
 Fero, *I carry or bring*—ferry, infer, circumference.  
 Fertilis, *fruitful*—fertile, fertilise, fertility.  
 Ferveo, *I boil*—fervid, fervent, fervour.  
 Festus, *joyful*—feast, festival, festivity.  
 Fibra, *a thread*—fibre, fibrous, fibril, fibrillous.  
 Fictum, *to feign*—fiction, fictitious.  
 Fides, *faith*—fidelity, infidel, faithful.  
 Fido, *I trust*—confide, diffidence, confidence.  
 Filia, *a daughter*; filius, *a son*—filial, affiliate.  
 Finis, *an end*—infinite, finish, final, define.  
 Firmus, *strong*—firm, confirm, affirm, infirm, firmly.  
 Fixum, *to stick*—fixture, transfix, fix, fixation.  
 Flagellum, *a whip*—flagellation, flagellant.  
 Flagro, *I burn*—conflagration, flagrant, flagrante.  
 Flamma, *a flame*—inflammation, flammable.  
 Flatus, *a puff of wind*—inflate, inflation, flatulent.  
 Flecto, *I bend*—inflect, flexible, reflect.  
 Fligo, *I beat or dash*; flictus, *beaten*—conflict, inflict.  
 Flos, floris, *a flower*—floral, florist, florid.  
 Fluctus, *a wave*—fluctuate, fluctuation, fluctuant.  
 Fluo, *I flow*—fluid, fluent, confluent.  
 Fœmina, *a woman*—feminine, effeminacy, female.  
 Folium, *a leaf*—foliage, folio, portfolio, foliaceous.  
 Forma, *a form*—formality, formal, formula, conform.  
 Foro, *I bore*—perforate, perforator, perforation.  
 Fors, fortis, *chance*—fortuitous, fortune, misfortune.  
 Fortis, *strong*—fortify, fortitude, fortress, fort.  
 Frango, *I break*; fractus, *broken*—fracture, fraction, fragment.  
 Frater, *a brother*—fraternal, fratricide, fraternity.  
 Fricio, *I rub*—friction, frication.  
 Frigeo, *I am cold*—frigid, refrigeration, frigidity.  
 Frivolus, *trifling*—frivolity, frivolous, frivolously.  
 Frons, frontis, *the forehead*—frontispiece, front, frontlet.  
 Fructus, *fruit*—fructify, fructuous, fruitage.  
 Frustra, *in vain*—frustrate, frustration, frustratory.  
 Fugio, *I fly*—fugitive, refuge, subterfuge, refugee.  
 Fulgeo, *I shine*—refulgent, fulgurate, fulgent.  
 Fumus, *smoke*—fumigate, perfume, fume, fumid.  
 Functum, *to perform*—function, functionary.  
 Fundo, *I pour*; fusus, *poured*—confound, infuse, fund, refund.  
 Fundus, *foundation*—fundamental, profound.  
 Futilis, *silly, trifling*—futile, futility.  
 Futo, *I disprove*—refute, refutation, confute.  
 Gelu, *frost*—congeal, congelation, gelatinous, jelly.  
 Genitum, *to beget*—progenitor, generate, genitor.  
 Genus, generis, *a kind*—gender, degenerate, generic.  
 Germen, *a branch*—germ, germinate, germination.  
 Gero, *I carry*; gestus, *carried*—belligerent, gesture, digestion.  
 Glacies, *ice*—glacial, glacier, glaucious, glaciata.  
 Gladius, *a sword*—gladiator, gladiature.

Globus, *a round body*—globe, globular, globosity, globule.  
 Gradior, *I go* ; gradus, *a step*—retrograde, gradual, graduate.  
 Gramen, *grass*—graminivorous, gramineous.  
 Grandis, *great*—grand, aggrandise, grandfather.  
 Granum, *a grain of corn*—granary, granivorous.  
 Gratia, *favour*—grace, ingratiate, congratulate.  
 Gratus, *thankful*—gratitude, grateful, gratefulness.  
 Gravis, *heavy*—gravity, gravitation, aggravate.  
 Grex, gregis, *a flock*—gregarious, egregious, congregation.  
 Habeo, *I have*—habit, exhibit, habitual.  
 Habito, *I dwell*—cohabit, habitation, inhabitant.  
 Hæreo, *I stick* ; hæsus, *stuck*—adhere, cohesion, cohesive.  
 Hæres, hæredis, *an heir*—hereditary, inherit, inheritance.  
 Halo, *I breathe*—exhale, inhale, exhalation.  
 Haurio, *I draw* ; haustus, *drawn*—exhaust, exhaustion.  
 Herba, *an herb*—herbal, herbaceous, herbalist.  
 Homo, *a man*—homicide, human, humanity.  
 Horreo, *I dread*—horrid, horrible, horror, abhor.  
 Hortor, *I exhort*—exhortation, exhorter.  
 Hortus, *a garden*—horticulture, horticulturist.  
 Hospes, hospitia, *a guest*—hospitable, hospital, host.  
 Hostis, *an enemy*—hostile, hostility.  
 Humeo, *I am wet*—humid, humidity, humour.  
 Humus, *the ground*—humiliate, humble, exhume.  
 Idem, *the same*—identify, identity.  
 Ignis, *fire*—igneous, ignition, ignite.  
 Imago, *an image*—imagine, imagination.  
 Impero, *I command*—imperative, imperious, imperial.  
 Initium, *a beginning*—initiate, initial, initiative.  
 Insula, *an island*—insulate, peninsula, insular.  
 Integer, *entire*—integral, integrity, integer.  
 Invito, *I bid*—invite, invitation, uninvited.  
 Ira, *anger*—ire, irritate, ireful, irascible.  
 Itum, *to go*—exit, sedition, circuit, transit.  
 Jaceo, *I lie*—adjacent, circumjacent, interjacent.  
 Jaceo, *I throw* ; jactus, *thrown*—ejaculate, inject, reject.  
 Jocus, *a jest*—jocose, joke, jocular, jocund.  
 Juxta, *judicial* ; judex, *a judge*—judicial, judicious, prejudice.  
 Jugum, *a yoke*—conjugate, conjugal, subjugate.  
 Jungo, *I join* ; junctus, *joined*—junction, juncture, conjunction.  
 Juro, *I swear*—perjury, conjure, juror, abjure.  
 Jus, juris, *right, law*—jurisdiction, injury, just, justice.  
 Jutum, *to help*—coadjutor, adjutant.  
 Juvenis, *a youth*—juvenile, junior.  
 Labor, *work*—laboratory, labour, elaborate, laborious.  
 Lac, *milk*—lacteal, lactage, lactary, lactiferous.  
 Lacer, *torn*—lacerate, laceration, lacerative.  
 Lapis, lapidis, *a stone*—lapidary, dilapidate, lapidist.  
 Latum, *to carry* (supine of fero)—translate, elation, elate.  
 Latus, *wide*—dilate, latitude, latitudinarian.  
 Latus, lateris, *a side*—lateral, equilateral.  
 Laus, laudis, *praise*—land, laudable, laudatory.  
 Lavo, *I wash*—lave, lavation, lavatory, laver.

- Laxo, I loose*—relax, lax, laxity, relaxation.  
*Lego, I gather* ; *lectus, gathered*—collect, allege, neglect.  
*Lego, I read* ; *lectus, read*—legible, lecture, illegible.  
*Lego, I bequeath*—legacy, legatee, legator.  
*Lenis, gentle*—lenity, lenient, lenitive, lenify.  
*Levo, I lift* ; *levis, light*—levity, elevate, relieve.  
*Lex, legis, a law*—legal, illegal, legislator, legalise.  
*Liber, free*—liberate, liberty, liberal, libertine.  
*Liber, a book*—library, libel, librarian.  
*Libra, a balance*—libration, equilibrium.  
*Licet, it is lawful*—illicit, license, licentiate.  
*Ligo, I bind*—ligament, oblige, religion.  
*Limes, limitis, a boundary*—limit, limitation, liminary.  
*Linea, a line*—delineate, lineal, linear, lineally.  
*Lingua, the tongue*—linguist, language, lingual.  
*Linquo, I leave* ; *lictus, left*—relinquish, relict, relic.  
*Liqueo, I melt*—liquid, liquefy, lique, liquation.  
*Litera, a letter*—literature, literal, obliterate.  
*Locus, a place*—dislocate, locality, locomotion.  
*Longus, long*—elongate, longitude, longevity, prolong.  
*Loquor, I speak*—loquacious, loquacity.  
*Lucrum, gain*—lucre, lucrative, lucrative.  
*Ludo, I play, I deceive* ; *lusus, deceived*—prelude, delude, illusion.  
*Lumen, light*—luminous, luminary, illuminate.  
*Luna, the moon*—sublunary, lunatic, lunacy.  
*Luo, I wash*—ablution, dilute, diluvial.  
*Lux, lucis, light*—lucid, lucent, lucific.  
*Macer, lean*—macerate, maceration, emaciate.  
*Macula, a spot*—maculate, immaculate, maculation.  
*Magister, a master*—magisterial, magistrate.  
*Magnus, great*—magnify, magnanimous, magnanimity.  
*Major, greater*—majority, major, majesty.  
*Malleus, a hammer*—mall, malleable, mallet.  
*Malus, evil or ill*—malevolent, malefactor, malignant.  
*Mamma, a breast*—mammalia, mammiferous, mammary.  
*Mando, I bid*—command, mandate, demand.  
*Maneo, I stay*—permanent, permanence, remain.  
*Mano, I flow*—emanate, emanant, emanation.  
*Manus, the hand*—manuscript, manuduction, manual.  
*Mare, the sea*—maritime, marine, mariner.  
*Margo, brink*—margin, marginal, marginally.  
*Mater, a mother*—maternal, matricide, matron.  
*Materia, matter*—material, materialism, materialist.  
*Maturus, ripe*—mature, maturity, premature, immature.  
*Medeor, I heal*—remedy, medicine, medical.  
*Medius, middle*—medium, mediator, intermediate.  
*Melior, better*—ameliorate, amelioration.  
*Memor, mindful*—memorable, memory, memorial.  
*Mendico, I beg*—mendicant, mendicancy, mendicity.  
*Mens, mentis, the mind*—mental, comment, vehement.  
*Mensum, to measure*—commensurate, mensuration.  
*Mergo, I plunge* ; *mersus, plunged*—emerge, submerge, immersion.  
*Meritum, to deserve*—merit, meritorious, meritable.

- Merx, mercis, *merchandise*—commerce, mercantile, merchant.  
 Migro, *I remove*—emigrate, migrate, migratory, emigrant.  
 Miles, militis, *a soldier*—military, militant, militia.  
 Mille, *a thousand*—millennium, millennial, millenary.  
 Mineo, *I hang*—prominent, eminence, imminent.  
 Minister, *a servant*—administer, ministry, ministerial.  
 Minor, *less*—minority, minorate, minoration.  
 Minuo, *I lessen*—diminution, diminish, diminutive.  
 Miror, *I gaze*—mirror, admire, admirable.  
 Misceo, *I mingle*—promiscuous, miscellany, miscellaneous.  
 Miser, *wretched*—miserable, commiserate, misery.  
 Mitto, *I send*; missus, *sent*—missionary, remit, transmit.  
 Modus, *a manner*—mode, mood, modify, model.  
 Mola, *a millstone, flow*—emolument, immolate.  
 Moles, *a heap, difficulty*—demolish, molest, molestation.  
 Moneo, *I warn*; monitus, *warned*—admonish, monitor, monument.  
 Mons, *a mountain*—amount, promontory, surmount.  
 Monstro, *I show*; monstratus, *shown*—demonstrate, remonstrate.  
 Morbus, *a disease*—morbid, morbidity, morbid.  
 Mordeo, *I bite*; morsus, *bitten*—remorse, morsel, remorseless.  
 Mors, mortis, *death*—mortal, mortality, mortally, immortal.  
 Moveo, *I move*; motus, *moved*—moveable, emotion, commotion.  
 Multus, *many*—multiply, multitude, multifarious, multiple.  
 Munus, muneris, *a gift*—remunerate, magnificent.  
 Musa, *a song*—music, musical, musician.  
 Mutilo, *I maim*—mutilate, mutilation, mutilator.  
 Muto, *I change*—mutable, commute, immutable.  
 Narro, *I tell*—narrate, narrative, narration, narrator.  
 Nasus, *the nose*—nasal, nasicornous.  
 Natura, *nature*—natural, naturalist, supernatural.  
 Natus, *born*—native, nation, innate, cognate.  
 Nausea, *loathing*—nauseous, nauseate, nauseousness.  
 Navis, *a ship*—navy, naval, navigate, navigation.  
 Necto, *I tie*; nexus, *tied*—connect, annex, annexation.  
 Nego, *I deny*—negative, negation, negatively.  
 Nervus, *a sinew*—enervate, nerve, nervous, nerveless.  
 Neuter, *neither*—neutral, neutralise, neutrality.  
 Nihil, *nothing*—annihilate, annihilation.  
 Nomen, *a name*—nominal, denominate, noun, nominally.  
 Non, *not*—nonsense, nonentity, non-existence.  
 Nota, *a mark*—denote, note, notable.  
 Novus, *new*—innovate, novice, novel, novation.  
 Nox, noctis, *night*—equinox, nocturnal, noctuary.  
 Nubo, *I marry*—connubial, nubile, nuptials.  
 Nudus, *naked*—denude, nudity, nude.  
 Nullus, *none*—nullify, nullity, null.  
 Numerus, *a number*—numerate, numeration, numeral.  
 Nuncio, *I tell*—announce, annunciation, enunciate.  
 Nutrio, *I nourish*—nutriment, nutritive, nurse.  
 Oblivio, *forgetfulness*—oblivion, oblivious.  
 Obscurus, *dark*—obscure, obscurity, obscurely.  
 Octo, *eight*—octagon, octave, octavo, octangular.  
 Oculi, *the eye*—oculist, ocular, inoculate.



- Odium, *hatred*—odious, odiously, odiousness.  
 Odor, *smell*—odorous, odoriferous, odour.  
 Omen, *a sign or token*—ominous, ominate, omened.  
 Omnis, *all*—omnipotent, omniscience, omnivorous.  
 Onus, oneris, *a burden*—exonerate, onerous, exoneration.  
 Opacus, *dark*—opaque, opacity, opacous.  
 Opto, *I wish or choose*—option, adopt, adoption.  
 Opus, operis, *a work*—cooperate, operation, operose.  
 Orbis, *a circle*—orbicular, orbit, orb, orbic.  
 Ordo, ordinis, *order*—ordain, ordinal, inordinate, disorder.  
 Origo, *the beginning*—original, origin, originate.  
 Orno, *I deck*—ornament, adorn, ornature.  
 Oro, *I speak, I beg*—orator, oration, inexorable, oracle.  
 Os, oris, *the mouth*—oral, orifice, orally.  
 Os, ossis, *a bone*—ossify, osseous, ossicle, ossivorous.  
 Ovum, *an egg*—oval, ovarious, ovary, oviform.  
 Pactum, *a bargain*—compact, paction.  
 Pagus, *a village*—pagan, paganism, paganise.  
 Pallium, *a cloak*—palliate, palliative, pall, palliament.  
 Palpo, *I touch*—palpable, palpation, palpability.  
 Pando, *I spread*—expand, expanse, compass.  
 Par, *equal*—parity, disparity, disparage, peer.  
 Pareo, *I appear*—apparent, transparent, disappear.  
 Pario, *I beget*—parent, viviparous, parentage.  
 Pars, *a part*—partake, partial, party, partner.  
 Pasco, *I feed*; pastus, *fed*—pastor, repast, pasture.  
 Passum, *to suffer*—passive, passion, passively, patient.  
 Pater, patris, *a father*—paternal, parricide, patrimony.  
 Pauper, *poor*—pauperism, pauper, pauperise.  
 Pax, pacis, *peace*—pacific, pacify, peaceable, peace.  
 Pecco, *I sin*—peccable, impeccable, peccant.  
 Pectus, pectoris, *the breast*—expectorate, pectoral.  
 Peculium, *private property*—peculation, peculiar, peculiarity.  
 Pello, *I drive*; pulsus, *driven*—expel, repel, repulsion.  
 Pendeo, *I hang*—suspend, depend, pendulum, pending.  
 Pendo, *I weigh or pay*; pensus, *weighed*—pensive, expend.  
 Pene, *almost*—peninsula, peninsular, penult.  
 Penetro, *I pierce*—penetrate, penetration, penetrable.  
 Penuria, *want*—penury, penurious, penuriousness.  
 Perior, *I try*—experiment, experience, experient.  
 Perpes, *continual*—perpetuate, perpetual, perpetuity.  
 Pes, pedis, *the foot*—biped, pedestal, pedestrian.  
 Pestis, *a plague*—pestilence, pestiferous, pester, pest.  
 Petulans, *saucy*—petulant, petulance, petulantly.  
 Pictum, *to paint*—picture, depict, pictorial, Picta.  
 Pius, *religious*—piety, pious, impiety.  
 Placeo, *I please*—placid, complacent, complacence.  
 Placo, *I appease*—implacable, placable, placability.  
 Planta, *a plant*—plantation, transplant, replant.  
 Plaudo, *I praise, I make a noise*—applaud, explode.  
 Plebs, *the common people*—plebeian.  
 Plecto, *I twist*; plexus, *twisted*—complex, perplex, perplexity.  
 Plenus, *full*—plenty, plenitude, replenish, plenary.

- Pleo, *I fill* ; pletus, *filled*—complete, supply, replete.  
 Plico, *I fold*—complicate, implicate, plication.  
 Ploro, *I wail*—deplore, deplorable, implore, implorer.  
 Plumbum, *lead*—plummet, plumbeous, plumber, plumbago.  
 Plus, *pluris, more*—plural, plurality, pluralist, surplus.  
 Pœna, *punishment*—penal, penitent, penitential, repentant.  
 Polio, *I polish*—politeness, polite, polisher, polished.  
 Pondus, *ponderis, weight*—ponderous, preponderate, ponder.  
 Pono, *I place* ; positus, *placed*—position, interpose, post, depone.  
 Populus, *the people*—popular, populace, population.  
 Porta, *a gate*—portico, portal, porter (*gatekeeper*), portress.  
 Portio, *a part*—portion, proportion, proportionate.  
 Porto, *I carry*—portable, export, transport, portage, porter (*bearer*).  
 Posse, *to be able*—possible, impossible, possibility.  
 Post, *after*—posterity, posterior, postpone, postdiluvian.  
 Potens, *powerful*—potent, potency, potentate, omnipotent.  
 Poto, *I drink*—potation, potion, potable.  
 Præda, *plunder*—depredation, prey, predatory.  
 Prævus, *wicked*—deprave, depravity, depravation.  
 Precor, *I pray*—deprecate, imprecate, deprecation.  
 Prehendo, *I take*—apprehend, comprehend, apprehensive.  
 Pressum, *to press*—pressure, depress, impression.  
 Pretium, *a price*—appreciate, depreciate.  
 Primus, *first*—prime, primary, primitive, primeval.  
 Privus, *one's own*—privilege, private, privacy.  
 Probo, *I try or prove*—probe, probation, probable, approve.  
 Prosperus, *successful*—prosper, prosperity, prosperous.  
 Proximus, *nearest*—proximity, proximate, proximo.  
 Pudens, *pudentis, bashful*—impudent, impudence, pudency.  
 Puer, *a boy*—puerile, puerility.  
 Pugna, *a fight*—pugnacious, repugnant, impugn.  
 Pulvis, *pulveris, dust*—pulverize, pulverization, pulverable.  
 Pungo, *I point* ; punctum, *to point*—punctuate, punctual.  
 Purgo, *I cleanse*—purgation, purgative, expurgation.  
 Purus, *pure*—purify, purity, impurity, purification.  
 Puto, *I prune, I think*—amputate, dispute, compute.  
 Putris, *rotten*—putrid, putrefy, putrefaction.  
 Quæro, *I ask* ; quæsitus, *asked*—inquire, question, query.  
 Qualis, *of what kind*—qualify, quality, qualification.  
 Quatuor, *four*—quadrangle, quadruped, quadrant.  
 Quies, *rest*—quiescent, quiet, disquiet, inquietude.  
 Radix, *radicis, a root*—radical, eradicate, radicle.  
 Radius, *a ray*—radiate, radiant, irradiate, radianca.  
 Rapio, *I carry off*—rapine, rapacious, rapacity.  
 Rarus, *thin*—rarefy, rare, rarity, rarely.  
 Rasum, *to scrape*—erase, razor, rasure.  
 Ratio, *rationis, reason*—rational, rationale, irrational.  
 Ratum, *to judge, to fix*—rate, ratify, ration.  
 Recens, *new*—recent, recency, recently.  
 Rectus, *straight*—rectilineal, direct, rectitude.  
 Rego, *I rule* ; rectus, *ruled*—regal, regent, regency, rector.  
 Relictum, *to leave*—relict, relic, reliquary.  
 Rete, *a net*—retina, reticule, reticulate.

- Rideo, *I laugh*; risum, *to laugh*—deride, risible, ridicule, derision.  
 Rigeo, *I am stiff*—rigid, rigour, rigorous, rigidity.  
 Rigo, *I water*—irrigate, rigation, irrigation.  
 Rivus, *a river*—rivulet, rival, derive.  
 Robur, roboris, *strength*—corroborate, robust, robustious.  
 Rodo, *I gnaw*; rosus, *gnawed*—corrode, corrosion, rodentia.  
 Rogo, *I ask*—rogation, interrogate, abrogate.  
 Rota, *a wheel*—rotation, roast, rotatory, rotator.  
 Rumen, *the cud*—ruminant, ruminant, rumination.  
 Ruptus, *broken*—bankrupt, eruption, rupture, ruption.  
 Rus, ruris, *the country*—rustic, rural, ruralist, rurally.  
 Sacer, *sacred*—sacrifice, consecrate, desecrate.  
 Sæculum, *the world*—secular, secularize, secularity.  
 Sagus, *wise*—sage, sagacious, sagacity, sageness.  
 Sal, salt—saline, salary, salad, salination.  
 Salio, *I leap*—assail, salient, assault, insult.  
 Salus, salutis, *safety*—salutary, salute, salutiferous.  
 Salvus, *safe*—salvation, salvable, salvatory.  
 Sanctus, *holy*—sanctify, saint, sanctuary, sanctity.  
 Sanguis, *blood*—sanguinary, sanguine, sanguify.  
 Sanus, *sound*—insanity, sane, insane, sanative.  
 Sapio, *I taste*—insipid, sapidity, sapid.  
 Satis, *enough*—satisfy, satiate, satiation, sate.  
 Scando, *I climb*—ascend, condescend, descend, ascension.  
 Scio, *I know*—science, prescience, conscious, omniscient.  
 Scissum, *to cut*—scissors, scissible, scissure.  
 Scribo, *I write*; scriptus, *written*—inscribe, scripture, scribe.  
 Scrutor, *I search diligently*—inscrutable, scrutiny, scrutinize.  
 Sculptum, *to carve*—sculptor, sculpture, sculpture.  
 Sectum, *to cut*—bisect, intersect, sect, section, dissect, insect.  
 Sedeo, *I sit*; sessum, *to sit*—sedentary, sedentariness, session.  
 Semen, *seed*—disseminate, seminary, seminal, seminate.  
 Semi, *half*—semicircle, semitone, semibreve.  
 Senex, senis, *old*—senior, senator, senility, seniority.  
 Sentio, *I feel*; sensum, *to feel*—sentiment, sensation, dissent.  
 Septem, *seven*—septennial, septenary.  
 Sequor, *I follow*—subsequent, consequent, sequel, sequence.  
 Serenus, *calm*—serenity, serene, serenely, serenitude.  
 Serpo, *I creep*—serpent, serpentine, serpentine.  
 Servio, *I serve*—servant, service, servile, servitude.  
 Servo, *I preserve, I keep*—observe, reserve, preserve.  
 Severus, *severe*—severity, severely, severe.  
 Sidus, sideris, *a star*—sidereal, sidereal, siderated.  
 Signum, *a mark*—sign, signal, signalize, signature.  
 Similis, *like*—similar, simile, similitude, similarity.  
 Simul, *at the same time*—simultaneous, simultaneously.  
 Sisto, *I stop*—desist, resist, assist, persist.  
 Socius, *a companion*—social, sociable, sociably, society.  
 Sol, *the sun*—solar, solstice, parasol.  
 Solidus, *firm*—consolidate, solder.  
 Sollicitus, *careful*—solicit, solicitude, solicitous.  
 Solor, *I comfort*—console, solace, solacious.  
 Solus, *alone*—solitude, sole, soliloquy, desolate.

Solvo, *I loose* ; solutum, *to loose*—dissolve, solution, soluble.  
 Somnus, *sleep*—somniaambulism, somniferous, somnolent.  
 Sono, *I sound*—sonorous, consonant, resound, dissonant.  
 Sorbeo, *I drink*—absorb, absorption, absorbent.  
 Sparsus, *spread* (persus when compounded)—disperse, intersperse.  
 Spatium, *room, space*—spacious, spaceful, spaciousness.  
 Species, *form, appearance*—specific, specious, specimen.  
 Specio, *I see* ; spectus, *seen*—aspect, despise, inspect, spectacle.  
 Spero, *I hope*—desperate, despair, desperation.  
 Spiro, *I breathe*—respiration, expire, aspirate.  
 Spolio, *I plunder*—spoil, spoiler, spoliation.  
 Spondeo, *I promise*—respond, sponsor, response, spouse.  
 Stillo, *I drop*—distil, instil, still, distillery.  
 Stimulus, *a spur*—stimulate, stimulant, stimulation.  
 Stinguo, *I put out*—extinguish, extinct, distinguish.  
 Stips, *a piece of money, wages*—stipend, stipendiary.  
 Stipula, *a straw*—stipulate, stipulation.  
 Stirps, *the root*—extirpate, extirpation, extirpable.  
 Sto, *I stand*—stable, stature, distant, constant.  
 Stringo, *I bind* ; strictus, *bound*—astringent, restrict, string.  
 Struo, *I build* ; structus, *built*—construe, construct, structure.  
 Suadeo, *I advise* ; suusus, *advised*—dissuade, persuasive, persuade.  
 Substantia, *a substance*—substantial, substantive, substantiate.  
 Summus, *the highest*—summit, consummate, summity.  
 Sumo, *I take* ; sumptus, *taken*—assume, resume, consumption.  
 Surgo, *I rise* ; surrectus, *risen*—insurgent, resurrection, surge.  
 Taceo, *I am silent*—tacit, tacitly, taciturnity.  
 Tango, *I touch* ; tactus, *touched*—contact, contagion, tangent.  
 Tardus, *slow*—tardy, retard, tardily, tardiness.  
 Tego, *I cover* ; tectus, *covered*—protect, integument, detect.  
 Temno, *I despise*—contemn, contemptible, contempt.  
 Tempus, *temporis, time*—temporal, contemporary, temporary.  
 Tendo, *I stretch* ; tentus, *stretched*—extend, distend, intense.  
 Teneo, *I hold*—contain, detention, tenant, continent, tenable.  
 Tento, *I try*—tempt, temptation, attempt, tentative.  
 Tepeo, *I am warm*—tepid, tepefaction, tepor, tepidity.  
 Terminus, *a boundary*—termination, term, terminate.  
 Terra, *the earth*—terraqueous, inter, Mediterranean.  
 Terreo, *I frighten*—deter, terrify, terrific, terrible.  
 Testis, *a witness*—testify, test, testate, testament.  
 Timeo, *I fear*—timid, timidity, timorous, intimidate.  
 Tingo, *I stain, I dip*—tinge, tingent, tincture, tinct.  
 Tolero, *I bear*—tolerate, intolerant, tolerable, tolerance.  
 Torpeo, *I benumb*—torpid, torpent, torpor, torpidity.  
 Torreo, *I parch, I roast*—torrid, torrefy, torrefaction.  
 Tortus, *twisted*—distort, extort, tortuous, torture.  
 Totus, *the whole*—total, totality, totally.  
 Traho, *I draw* ; tractus, *drawn*—tractable, extract, subtrahend.  
 Trado, *I hand down*—tradition, traditionary, traditive.  
 Tremo, *I shake*—tremble, tremor, tremulous.  
 Trepidus, *fearful*—trepidation, intrepid.  
 Tributus, *given*—distribute, tribute, contribute.  
 Trudo, *I thrust* ; trusus, *thrust*—intrude, intrusion, obtrude.

- Tubus, *a pipe*—tube, tubular, tubule, tubulated.  
 Tumeo, *I swell*; tuber, *a swelling*—tumour, tumult, protuberant.  
 Turba, *a crowd*—turbulent, disturb, turbulence.  
 Ultra, *beyond*; ultimus, *farthest*—ulterior, ultimate, ultimity.  
 Umbra, *a shadow*—umbrageous, umbrella, adumbrate.  
 Unctum, *to anoint*—unction, unctuous, unctuousity.  
 Unda, *a wave*—undulate, undulated, undulation.  
 Unus, *one*—uniform, unicorn, union, unit, unite, unity.  
 Urbs, *a city*—urbane, suburbs, suburban, urbanity.  
 Uro, *I burn*; ustus, *burnt*—combustion, combustible.  
 Utilis, *useful*—utility, utilitarian.  
 Utor, *I use*; usum, *to use*—abuse, disuse, peruse, usage.  
 Uxor, *a wife*—uxorious, uxoriously, uxoriousness.  
 Vacca, *a cow*—vaccination, vaccine, vaccinate.  
 Vaco, *I am empty*—vacant, vacancy, evacuate, vacuum.  
 Vado, *I go*—invade, invasion, pervade, evasive.  
 Vagor, *I wander*—vagrant, vagabond, vague.  
 Valeo, *I am strong*—prevail, prevalent, valiant, valid.  
 Vanus, *vain*—vanity, vainly, vain, vainness.  
 Vapor, *steam*—evaporate, vapour, vaporization, vaporous.  
 Vas, *a vessel*—vase, vascular, vascularity.  
 Vasto, *I lay waste*—devastation, waste, devastate.  
 Veho, *I carry*—vehicle, convey, invective.  
 Velo, *I cover*—develope, reveal, veil, envelope.  
 Vendo, *I sell*—vendible, vend, vendor, venal.  
 Venio, *I come*—convene, advent, prevent, event.  
 Ventus, *wind*—ventilation, ventilate, ventilator, ventosity.  
 Ver, *the spring*—vernal, vernant.  
 Verbum, *a word*—verbosity, verb, verbal, verbiage, adverb.  
 Vergo, *I bend*—diverge, verge, convergent.  
 Vermis, *a worm*—vermicular, vermicule, vermiparous.  
 Verto, *I turn*; versus, *turned*—convert, conversion, averse.  
 Verus, *true*—verify, verity, aver, verily, veracity.  
 Vestigium, *a track or mark*—investigate, vestige.  
 Vestis, *a garment*—vest, invest, vestment, vesture.  
 Vetus, *veteris, old*—inveterate, veteran.  
 Via, *a way*—deviate, obviate, obvious, previous.  
 Video, *I see*; visus, *seen*—visible, visit, vision, provide.  
 Vigil, *watchful*—vigilant, vigilance, vigil, vigilantly.  
 Vigor, *strength*—invigorate, vigorous, vigorously.  
 Vinco, *I conquer*; victus, *conquered*—invincible, convince, evince, vanquish, victor, victory, victorious.  
 Vindex, *a defender*—vindicate, vindictive, vindication.  
 Vinum, *wine*—vintage, vine, vinegar, vintner, vinous.  
 Vir, *a man*—virile, virility, triumvirate.  
 Violo, *I injure*—violate, violence, violation, violator.  
 Vita, *life*—vital, vitality, vitally, vitals.  
 Vivo, *I live*—survive, revive, revival, vivid.  
 Voco, *I call*—convoke, vocative, revoke, irrevocable.  
 Volo, *I will, I wish*—voluntary, benevolent, malevolent.  
 Volo, *I fly*—volatile, volent, volatilize.  
 Volvo, *I roll*—revolve, volume, volubility, voluble.  
 Voro, *I devour*—voracious, carnivorous, voracity.

Votum, *a vow*—votary, devote, votive, votarist, devout.  
 Vulgus, *the rabble*—vulgar, divulge, vogue, vulgate.  
 Vlnus, vulneris, *a wound*—vulnerable, invulnerable.  
 Vulsum, *to pull, to tear up*—convulsion, convulse, convulsive.

DERIVATIVES FROM GREEK ROOTS.

Aer, *air*—aerial, aerolite, aeronaut, aerology, aerostation.  
 Aethlos, *a combat*—athletic, athlete.  
 Agogos, *a leader*—demagogue, mystagogue, pedagogue.  
 Agon, *strife*—agony, antagonist, agonism.  
 Akouo, *I hear*—acoustic, acoustics.  
 Alpha, *the first letter in the Greek alphabet* \*—alphabet.  
 Aner, andros, *a man*—monandria, androtomy, androides.  
 Angelos, *a messenger*—angel, evangelist, evangelize.  
 Anthos, *a flower*—anthology, anther, polyanthus.  
 Anthropos, *a man*—philanthropy, misanthropy.  
 Arche, *government*—monarchy, anarchy, heptarchy, tetrarch.  
 Argos, *inactive*—lethargy, lethargic, lethargically.  
 Aristos, *best*—aristocracy, aristocrat, aristocratic.  
 Arithmos, *number*—arithmetic, arithmetical, arithmetician.  
 Arktos, *a bear, the north*—arctic, antarctic.  
 Astron, *a star*—astronomy, asterisk, asteroid, astral.  
 Atmos, *vapour*—atmosphere, atmospheric.  
 Autos, *self*—autocrat, autograph, automaton, autarchy.  
 Bapto, *I dip*—baptise, baptism, anabaptist, pedobaptism.  
 Baros, *weight*—barometer, barometrical.  
 Biblos, *a book*—bible, biblical, bibliography.

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\* The following are the letters of the Greek alphabet, with their names and powers :—

Name	Capitals	Small	Power
Alpha	A	α	a
Beta	B	β or β	b
Gamma	Γ	γ or γ	g
Delta	Δ	δ	d
Epsilon	E	ε	e <i>short</i>
Zeta	Z	ζ	z
Eta	H	η	e <i>long</i>
Theta	Θ	θ or θ	th
Iota	I	ι	i
Kappa	K	κ	k
Lambda	Λ	λ	l
Mu	M	μ	m
Nu	N	ν	n
Xi	Ξ	ξ	x
Omicron	O	ο	o <i>short</i>
Pi	Π	π or π	p
Rho	P	ρ	r
Sigma	Σ	σ or σ <i>final</i>	s
Tau	T	τ or τ	t
Upsilon	Υ	υ	u
Phi	Φ	φ	ph
Chi	Χ	χ	ch
Psi	Ψ	ψ	ps
Omega	Ω	ω	o <i>long</i>

- Bios, *life*—biography, biology, amphibious.  
 Botane, *a plant*—botany, botanic, botanist, botanize.  
 Cheir, *the hand*—chirography, chiology, chioplast.  
 Chole, *bile*—choleric, choler, cholera.  
 Christos, *anointed*—Christ, Christian, christen, chrism.  
 Chroma, *colour*—achromatic, chrome, chromatics.  
 Chronos, *time*—chronometer, chronicle, chronology, chronicle.  
 Chrusos, *gold*—chrysolite, chrysography.  
 Deká, *ten*—decatalogue, decade, decagon, decachord.  
 Demos, *the people*—demagogue, democracy, epidemic.  
 Doxa, *glory, opinion*—doxology, heterodox, orthodox.  
 Dromos, *a course*—dromedary, hippodrome, orthodromy.  
 Dunamis, *power*—dynamics, dynasty, dynamometer.  
 Eidos, *a form or kind*—kaleidoscope, eidouranion.  
 Epos, *a word or sound*—epic, orthoepey.  
 Eremos, *a desert*—eremite, hermit, eremitical.  
 Ergon, *work*—energetic, energy, metallurgy.  
 Ethos, *manners, custom*—ethical, ethics, ethically.  
 Eu, *well*—eulogy, eulogize, eupathy, euphony.  
 Gamos, *a marriage*—bigamy, agamist, polygamy.  
 Gaster, *the stomach*—gastric, gastronomy.  
 Ge, *the earth*—geography, geology, geocentric, apogee.  
 Gennao, *I produce*—oxygen, hydrogen, nitrogen.  
 Genos, *kind, sort*—heterogeneous, homogeneous.  
 Glossa, *glotta, the tongue*—glossary, polyglot, glossographer.  
 Gonia, *a corner or angle*—pentagon, hexagon, polygon.  
 Gramma, *a letter*—grammar, anagram, programme.  
 Grapho, *I write*—autograph, biography, calligraphy, epigraph.  
 Harmonia, *agreement*—harmony, harmonious, harmonize.  
 Hedra, *a seat, an assembly*—Sanhedrim, cathedral.  
 Helios, *the sun*—aphelion, helioscope, heliocentric.  
 Hemera, *a day*—ephemeral, ephemera, ephemeris.  
 Hepta, *seven*—heptarchy, heptagon, heptarchist.  
 Heteros, *dissimilar*—heterodox, heterogeneous.  
 Hex, *six*—hexagon, hexameter, hexapod, hexastich.  
 Hieros, *sacred, holy*—hierarchy, hierography, hieroglyphic.  
 Hippos, *a horse*—hippopotamus, hippodrome, hippocamp.  
 Hodos, *a way*—method, exodus, episode, period.  
 Holos, *the whole*—holocaust, holograph, catholic.  
 Homos, *like, similar*—homogeneous, homologous, homotonous.  
 Hudor, *water*—hydrostatics, hydraulics, hydrographer.  
 Horos, *a boundary*—horizon, horizontal.  
 Idios, *peculiar*—idiom, idiot, idiotism, idiotize.  
 Isos, *equal*—isosceles, isothermal, isochronous.  
 Kakos, *bad*—cacophony, cacography, cachectical.  
 Kalypso, *I cover*—apocalyptic, apocalypse.  
 Kardia, *the heart*—cardiac, cardialgia, pericardium.  
 Kele, *a tumour*—hydrocele, bronchocele, enterocela.  
 Kephalé, *the head*—cephalic, cephalalgia, hydrocephalus.  
 Kosmos, *the world, order*—cosmogony, cosmography, microcosm.  
 Kratos, *power, dominion*—theocracy, democracy, stratocracy.  
 Krites, *a judge*—criterion, critic, criticism, critical.  
 Krupto, *I hide*—cryptic, crypt, cryptology, Apocrypha.

- Kuklos, *a circle*—cycle, cycloid, cylinder, cyclopædia.  
 Laos, *the people*—laity, laic, lay.  
 Lithos, *a stone*—chrysolite, lithography, aerolite, monolith.  
 Logos, *a word, a description*—logic, apology, dialogue.  
 Luo, *I dissolve*; lusia, *loosening*—analysis, paralysis.  
 Mache, *a fight*—naumachy, monomachy, logomachy.  
 Mania, *madness*—maniac, maniacal, bibliomania.  
 Martur, *a witness*—martyr, martyrdom, martyrology.  
 Mathema, *learning, science*—mathematics, philomath.  
 Mechane, *a contrivance*—machine, mechanic, mechanism.  
 Melan, *black*—melancholy, melancholiness.  
 Melos, *a song*—melody, melodious, melodiously.  
 Meter, *a mother*—metropolis, metropolitan, metropolite.  
 Metron, *a measure*—metre, barometer, diameter, perimeter.  
 Mikros, *little*—microscope, microcosm, microscopic.  
 Mimos, *imitator*—mimic, mime, mimicry, pantomime.  
 Miso, *I hate*—misanthropist, misogynist, misogamist.  
 Mneme, *memory*—mnemonics, amnesty, amnesia.  
 Monos, *alone, one*—monosyllable, monarch, monopoly.  
 Morphe, *a shape*—metamorphose, amorphous, polymorphous.  
 Naus, *a ship*—nautical, nautilus, naumachy, nausea.  
 Noos, *new*—neology, neogamist, neoteric.  
 Nesos, *an island*—Peloponnesus, Polynesia.  
 Nomos, *a law*—astronomy, economy, Deuteronomy.  
 Nosos, *disease*—nosology, nosopoetic.  
 Ode, *a poem, a song*—monody, psalmody, epode.  
 Oikos, *a house*—parochial, anteci, perieci.  
 Onoma, *a name*—anonymous, patronymic, metonymy.  
 Optomai, *I see*—optics, myopy, ophthalmia, optical.  
 Orama, *a view*—cosmorama, diorama, panorama.  
 Ornis, ornithos, *a bird*—ornithology, ornithologist.  
 Organon, *an instrument*—organ, organist, organic.  
 Orthos, *correct, right*—orthography, orthodox, orthoepey.  
 Osteon, *a bone*—osteology, periosteum, osteoscope.  
 Oxus, *sharp, acid*—oxalic, oxygen, oxycrate, oxide.  
 Pais, paidos, *a boy*—pedagogue, pedagogy.  
 Pan, pantos, *all*—pantheon, pantheism, panacea.  
 Pathos, *feeling*—sympathy, pathetic, apathy, eupathy.  
 Pente, *five*—pentagon, pentameter, pentateuch.  
 Petalcn, *a leaf*—petals, petalism, monopetalous.  
 Petros, *a stone*—petrify, petrescent, saltpetre, Peter.  
 Phago, *I eat*—anthropophagi, ichthyophagi.  
 Phaino, *I appear or show*—phenomenon, phantom, epiphany.  
 Phasis, *an appearance*—phase, phasis, prophasia.  
 Phemi, *I say*; phasia, *a saying*—blaspheme, emphasis, prophecy.  
 Phero, *I bear*—metaphor, periphery, phosphorus.  
 Phileo, *I love*; philos, *a friend*—philosophy, philanthropy.  
 Phone, *voice, sound*—euphony, phonetic, symphony, aphony.  
 Phrasis, *a phrase*—phraseology, paraphrase, metaphor.  
 Phren, phrenos, *the mind*—frenzy, phrenology, phrenitis.  
 Phthongos, *sound*—diphthong, monophthong.  
 Phusis, *nature*—physiology, physics, metaphysics.  
 Plasso, *I form*—plastic, plaster, protoplactic.



Poleo, *I sell*—monopoly, bibliopolist, pharmacopolist.  
 Polis, *a city*—metropolis, Heliopolis, Decapolis, Naples.  
 Polus, *many*—polyanthus, polyglot, polygon, polysyllable.  
 Potamos, *a river*—hippopotamus, Mesopotamia.  
 Pous, podos, *a foot*—tripod, antipodes, polypus.  
 Protos, *first*—protocol, protoplast, prototype.  
 Pur, *fire*—pyrometer, pyre, pyrolatry, pyrotechnics.  
 Rheo, *I flow*—rheum, Rhine, rhetoric, catarrh.  
 Skopeo, *I look*—telescope, microscope, microscopic.  
 Sophos, *wise*—sophist, philosophy, sophical.  
 Spao, *I draw*—spasm, spasmodic.  
 Sphaira, *a ball*—sphere, spherical, atmosphere.  
 Stello, *I send*—apostle, epistle, peristaltic.  
 Stichos, *a verse*—acrostic, hemistich, distich.  
 Stratos, *an army*—stratagem, stratagemical.  
 Strophe, *a turning*—apostrophe, catastrophe.  
 Tautos, *the same*—tautology, tautological.  
 Taxis, *arrangement*—syntax, tactics.  
 Techne, *art*—technical, technicality, technology.  
 Tele, *far*—telescope, telegraph, telescopic.  
 Tetras, *four*—tetrarch, tetragon, tetrameter, tetrad.  
 Theos, *God*—atheist, theology, theocracy.  
 Therme, *heat*—thermometer, thermoscope.  
 Thesis, *position, placing*—antithesis, synthesis, parenthesis.  
 Topos, *a place*—topography, topic, topographic.  
 Trope, *a turning*—tropic, trope, tropical.  
 Tupos, *a stamp or figure*—type, antitype, typography.  
 Zoon, *an animal*—zoography, zoology, zoographer.

## GLOSSARY OF WORDS AND ROOTS,

THAT OCCUR IN THE CONSTRUCTION OF NAMES OF PLACES, TOWNS,  
 AND RIVERS, IN GREAT BRITAIN AND IRELAND.

*Aber*, the mouth of a river.  
*Ac, Ach, Ack*, an oak, water.  
*Alb, Alp*, high.  
*Ald* (from *eald*), old.  
*Ar*, upon, boundary.  
*Ard, Aren*, a high place.  
*Ath*, a ford.  
*Athel*, noble.  
*Avan, Avon*, water, a river.  
*Bac, Bach*, small, a brook.  
*Bal, Bally*, a village, a townland.  
*Ban*, high, lofty.  
*Bed, Bedd*, a grave, a sepulchre.  
*Beg*, small or little.  
*Bel*, a mouth or entrance.  
*Ben*, a hill, mountain, or top.  
*Bluen*, end or extremity.

*Bod*, an abode, a dwelling.  
*Bon*, the base.  
*Braich*, an arm.  
*Brad*, broad.  
*Brom*, a broom.  
*Bron*, a breast, a swell.  
*Bryn*, a mount or hill.  
*Burg, Buryh, Bury*, a town, a fortified place.  
*Burne, Burn*, a stream, a fountain.  
*By, Bye*, an abode, a dwelling.  
*Cad*, defending.  
*Cader*, a fortress, a stronghold.  
*Cae*, a hedge, a field.  
*Cam*, crooked, bending.  
*Car, Caer*, a wall or mound for defence.

<i>Caster, cester, chester</i> , encampment, fort, town.	<i>Maen</i> , a stone.
<i>Carn</i> , a prominence, a heap.	<i>Magh</i> , a plain, flat land.
<i>Careg</i> , a stone.	<i>Melin, Mullin</i> , a mill.
<i>Chep, Chippen</i> , cheap, to buy.	<i>Mere</i> , a lake or marsh.
<i>Cil</i> , a retreat, a recess.	<i>Minster</i> , a monastery.
<i>Col, Cohn</i> , a colony.	<i>Money</i> , a brake, a shrubbery.
<i>Comb</i> , a valley.	<i>More</i> , large, great.
<i>Cors</i> , a bog.	<i>Mull</i> , a bare headland.
<i>Craig</i> , a rock.	<i>Mynydd</i> , a mountain.
<i>Cwm</i> , a dale or glen.	<i>Nant</i> , a brook, river, glen.
<i>Den</i> , a vale, a forest.	<i>Ness</i> , a headland or promontory.
<i>Der, Dare</i> (from <i>doire</i> ), an oak.	<i>Newydd</i> , new, fresh.
<i>Dol</i> , a meadow.	<i>Nor, Nord</i> , north.
<i>Dun, Dum</i> , a hill, a fort.	<i>Pant</i> , a hollow.
<i>Du, Dub, Duff</i> , black.	<i>Pen</i> , a head, top, or hill.
<i>Ea, Ey</i> , water, an island	<i>Plas</i> , a hall.
<i>Ennis</i> , an island.	<i>Pont</i> , a bridge.
<i>Eves</i> , brink.	<i>Porth, Parth</i> , a port, gate, or entrance.
<i>Fleet</i> , a river.	<i>Rath</i> , a fort or mound of earth.
<i>Ford</i> , a way.	<i>Rhos, Ros, Ross</i> , a plain, a peninsula.
<i>Garth</i> , a mountain or hill.	<i>Rhud, Rud, Rut</i> , red.
<i>Glad</i> , an opening.	<i>Ry</i> , power, riches.
<i>Glas, Glass</i> , green, verdant.	<i>Sarn</i> , a causeway.
<i>Glan</i> , a brink, a side.	<i>Shaw</i> , a shade or woody place.
<i>Glyn</i> , a glen or valley.	<i>Ser</i> (from <i>Seazan</i> ), Saxon.
<i>Gwyn</i> , white, fair, clear.	<i>Stan, Staun</i> , a stone.
<i>Ham</i> , home, a dwelling.	<i>Stead</i> (from <i>stede</i> ), a station.
<i>Hihe</i> , a port, a haven.	<i>Stock, Stoke, Stow</i> , a retired place.
<i>Holm</i> , low flat land.	<i>Strath</i> , a broad valley.
<i>Holt</i> , a grove.	<i>Sus, Sud, Suth</i> , south.
<i>Hurst</i> , a wood, an acclivity.	<i>Tal</i> , the head, the front.
<i>Ing</i> , a meadow, pasture.	<i>Thorp, Thorpe</i> , a village.
<i>Is</i> , lower, inferior.	<i>Ton</i> (from <i>Tynan</i> ), a town.
<i>Kafn</i> , a bridge.	<i>Tra, Tywyn</i> , a strand.
<i>Kil, hill</i> , a church, a cloister.	<i>Ty, Tyddyn</i> , a house, a farm.
<i>Kin</i> , a cape or headland.	<i>Vawr</i> , great.
<i>Knock</i> , a mountain or hill.	<i>Wath</i> , shallow water.
<i>Ley, Leigh</i> , a field or meadow.	<i>Wald, Walt, Wold</i> , a wood, a common.
<i>Lis</i> , a fort, a mound of earth.	<i>Well</i> , a spring.
<i>Llan</i> , a church, an enclosure.	<i>Wic, Wick, Wich</i> , town, village, dwelling.
<i>Llin, Lin, Lyn</i> , a lake or pool.	<i>Worth</i> , value, property, a farm.
<i>Low</i> , a hill or mound.	<i>Wych, Wich</i> , salt or brine.
<i>Lyn</i> , a wood or grove.	
<i>Llys</i> , a palace or hall.	
<i>Mach</i> , a place of security.	

## THE SIGNIFICATION OF WORDS.

The signification of a word is the sense in which men generally understand it. The signification of all words is either *primary* or *secondary*.

The primary or literal meaning is that in which a word is first used in a language.

The secondary or figurative meaning is that which is afterwards superinduced on the primary meaning.

A word can have but one primary meaning, but it may have various secondary meanings.

Some words have no other than their primary meaning; as, *reward*.

Some words are used both in their primary sense, and in one or more secondary senses : —

Thus, the word *spirit*, from the Latin *spiro*, I breathe, in its primary sense signifies the *breath* or *soul* of man; but in a secondary sense means *courage*, also *inflammable distilled liquor*.

The word *edify*, from the Latin *ædes*, a house or building, and *facio*, I make, primarily signifies *to build a house*; but secondarily signifies *to build up in knowledge*, or *to instruct*.

The word *usher*, from the French *huissier*, in its primary or literal sense, signifies the *doorkeeper of a court*, or *one who introduces strangers*; but in a secondary sense the word is applied to an *assistant teacher*, where it seems to refer to his office of *introducing the scholars to learning*, or *opening the door of knowledge*.

Some words have lost their primary signification, and retain only their secondary : —

Thus, *journey*, from the French *journée*, a day's work, now means *travel by land*.

*Pagan*, from the Latin *paganus*, a villager, now means a *heathen*, or *one not a Christian*.

Some words have been employed in different and successive senses in different ages : —

Thus, *prevent* formerly meant *to go before as a guide*; it now signifies *to hinder*.

*Charity*, as used in the Bible, signifies *love*; it is now generally restricted to *almsgiving or liberality to the poor*.

*Tide* formerly meant *time*; it is now applied to the *ebbing and flowing* of the sea.

It is important to distinguish between the primary signification of a word and its present use. Disputes sometimes occur, because two parties attach different meanings to the same word.

## DERIVATION AND SIGNIFICATION OF THE LEADING PREPOSITIONS AND CONJUNCTIONS.

### PREPOSITIONS.

*Above*, from the Anglo-Saxon *abufan*, higher.

*Among*, from *gemong*, mixed, the past participle of *mengan*, to mix.

*After*, the comparative of the adjective *aft*.

*About*, from *abutan*, surrounding; or *abuta*, a boundary.

*By*, the imperative of *beon*, to be.\*

*Between*, the imperative *be* annexed to *twain*, two; 'be twain' or 'be two.'

*Beyond*, the imperative *be* annexed to *goned*, the past participle of *gan*, to go; as, beyond the place, that is, be passed the place.

*Beneath*, the imperative *be* compounded with the adjective *neath*, low.†

*Before*

*Behind*

*Below*

*Beside*

} from the imperative *be*, and the words *fore*, *hind*, *low*, *side*.

*From*, the Saxon *fram*, or Gothic *frum*, beginning or source. Thus, 'figs came from Turkey;' that is, figs came, the source or beginning was Turkey.

*Near*, the Saxon adjective *ner* or *neahr*, contiguous.

*Nigh*, from the Saxon *neah* or *nih*, near, not distant.

*Over*, from the Saxon *ofer*, or Gothic *ufar*, comparative of *ufa*, high.

*Through*, from *thurh*, a door, gate, or passage; as, he passed through the hall, that is, the hall being the passage.

*To*, the same originally with *do*, signifies finishing or completion. Thus, figs came from Turkey to Britain; that is, the beginning or source was Turkey; the finishing or end was Britain.

*Under*, the Saxon *under*, Gothic *undar*, Dutch *onder*, lower.

*With*, the imperative of *withan*, to join. Thus, a house with a party wall, that is, a house, join a party wall.

*Without*, from *with*, the imperative of *wyrthan*, to be, and *utan*, out. Without meaning be out.‡

*Within*, from the same imperative *with*, and *in*; within, be in.

The prepositions *into*, *amid*, *around*, and some others, need no explanation.

### CONJUNCTIONS.

*And*, an abbreviation of *anad*, the imperative of the verb *anadad*, to add or accumulate; as, three and three make six, that is, three add three make six.

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\* *By* was formerly written *be*; as, 'Damville be right ought to have the leading of the army.'—Tooke.

† Whence *neither* and *neithermost*.

‡ *Withouten* occurs as a preposition in early English writers.

*But*, implying addition,\* is the imperative of *botan*, to boot, to add; as, the air is cold, but it is refreshing. It was originally written *bot*.

*Either* is the same as the adjective *either*, expressive of 'one of two.' Thus, it is either wet or dry; that is, it is one of the two, wet or dry.

*If*, from the Saxon *gif*, imperative of *gifan*, to give or grant; as, if they go; that is, give or suppose that they go.

*Lest*, a contracted form of *lesed*, the past participle of *lesan*, to dismiss. Thus, avoid bad company lest your morals be corrupted; that is, this being dismissed or omitted, your morals will be corrupted.

*Or*, a contraction for *oder*, the Saxon word for *other*; as, give me either the black or the white; that is, give me one of the two—the black—other, the white.

*Though*, an imperative from the Saxon *theak* or Gothic *thauk*, meaning to allow or grant; as, though he should speak truth, I would not believe him; that is, allow, grant, he should speak truth.

*That* is the same as the pronominal *that*.

*Unless*, from *onles*, the imperative of *unlesan*, to dismiss; as, you cannot succeed unless you study; that is, take away, or dismiss your studying, and you cannot succeed.

*Yet* is from the imperative of *getan*, to get. Thus, he was learned, yet he was modest; that is, he was learned, yet (get or grant this) he was modest.

### QUESTIONS FOR EXAMINATION.

Of what does derivation treat? Give a short history of the English language. Name the different sources which have contributed to the English language. Give examples of words derived from the Celtic. From the Saxon. From the Danish. From the French. From the Latin. From the Greek. From the Hebrew. From the Dutch. From the Spanish. From the Italian. From Asia. From America. From names of places. From names of persons.

Into what two classes may all words be divided? What is a primitive word? A derivative word? What are prefixes and affixes? Why do prefixes, affixes, and roots sometimes vary their form? Give a list of prefixes of Saxon origin? Of Latin origin? Of Greek origin? Give a list of the principal affixes to nouns? To adjectives? To verbs? To adverbs?

Name some of the ways in which English derivatives are formed from English primitives. What is meant by the term *root* in language? Give examples of the same root or word running through several languages. Give examples of words derived through the French from the Latin.

Name as many Latin roots as you can remember, and give English words derived from them. Name as many Greek roots as you can remember, and give English words derived from them. Name some words that occur frequently in the names of places, towns, and rivers, and give their meaning.

What is meant by the signification of a word? What is the primary or literal meaning of a word? What is the secondary or figurative meaning? How many primary meanings can a word have? How many secondary? Give examples of words used in their primary sense, and also in one or more secondary senses. Give an example of some word that has been employed in different senses in different ages.

Give the derivation and signification of some of the leading prepositions. Of some of the leading conjunctions.

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\* *But*, signifying *exception*, is the imperative of *to be*, prefixed to *utan*, out; as, there was none but (be out) you. In this sense *but* may be classed with the prepositions, being nearly the same as *without* or *unless*.

## SYNTAX.

**SYNTAX** is that part of grammar which treats of the arrangement, connection, and dependence of the several parts of a sentence.

A sentence is an assemblage of words so arranged as to make a complete assertion or proposition.

Sentences are of three kinds ; namely, Simple, Compound, and Complex.

A simple sentence has in it but one subject, and one finite verb ; as, 'Man is mortal.'

A compound sentence consists of two or more simple sentences, independent of each other, united by means of conjunctions ; as, 'Man is mortal, and life is uncertain.'

A complex sentence contains one principal assertion, accompanied by one or more explanatory or secondary sentences dependent upon and qualifying the principal sentence ; as, 'I received the letter which you sent to me.'

Every simple sentence comprehends at least three elements or parts ; namely,

A nominative which is also called the subject ;

A verb which is also called the copula ;

An attribute which is also called the predicate.

These three parts constitute what is called a 'logical proposition ;' as, 'Time is flying.' 'Summer is pleasant.' 'Stones are hard.'

The subject is the person or thing of which we speak.

The predicate is the action or quality which we attribute to the subject.

The copula is the verb which connects the predicate with the subject, and is always some part of the verb *to be*.

The copula and predicate are, however, frequently included in a single word ; as, 'Time flies : ' here *flies* includes both the copula and the predicate, and is equal to 'Time *is flying*.' 'John walks' is equal to 'John *is walking*.'

The verb which includes two parts of a proposition is called the predicate or attribute. In every sentence there must be a subject and a predicate.

In addition to these parts, when the verb is transitive, a simple sentence contains an object ; as, 'John loves fruit ;' here *fruit* is the object of the verb *loves*.

A simple sentence may also contain one or more adjectives.

tives, articles, or phrases qualifying either the subject or the object, and the verb may have one or more adverbs or participles joined to it; in such cases the subject, verb, and object are called the *principal* parts of the sentence, and the words which are added to these parts are called *adjuncts* or *complements*.

### DIVISIONS OF SYNTAX.

The rules relating to the words of a sentence may be properly arranged under the following heads:—

Concord or Agreement.  
Government or Power.  
Relation or Connection.  
Construction or Arrangement.\*

### ON CONCORD.

*Concord* is the agreement of one word with another in number, person, gender, case, mood, or tense.

The concords of syntax are the following: †—

1. Between a verb and its subject or nominative.
2. Between pronouns and the nouns which they represent.
3. Between articles and the nouns which they limit.
4. Between numeral and pronominal adjectives and their nouns.
5. Between words coming together in apposition.

\* In most grammars syntax is made to consist of two parts, namely, *Concord* and *Government*; but this is a very defective mode of division, for syntax contains many things that do not properly belong to either of them. Many authors admit this, and yet follow the old beaten track of their predecessors. There are, however, several authors who have adopted a different division of syntax; amongst them are the following:—Harrison, Brown, Hiley, D'Orsay, Bullen, Wilson, &c.

Again, in most grammars the parts belonging to concord and those belonging to government are so intermixed, that many pupils who have studied syntax would find some difficulty in determining what parts belong to concord, and what parts belong to government.

† The number of concords in English syntax is a point of grammar on which authors are not agreed. Thus,

According to Bullen's Grammar there are three concords.

"	Walker's Grammar	"	four	"
"	Hiley's Grammar	"	four	"
"	Waddell's Syntax	"	five	"
"	D'Orsay's Grammar	"	seven	"

In most grammars, however, the number of concords is left undetermined.

6. Between nouns or pronouns before and after the verb *to be*.

7. Between nouns connected by a conjunction.

8. Between verbs connected by a conjunction.

**Obs.**—The parts of speech that have agreement with one another are the *article*, *noun*, *adjective*, *pronoun*, and *verb*.

## RULES OF CONCORD.

### FIRST CONCORD.—THE VERB AND ITS SUBJECT.

A verb must agree with its subject or nominative case in number and person ; as

‘No *part* of conduct *asks* for skill more nice,  
Though none more common, than to give advice;  
*Misers* themselves in this *will* not be saving,  
Unless their *knowledge* *makes* it worth the having.  
And where ‘s the *wonder*? When *we* *will* obtrude  
A useless gift, *it* *meets* ingratitude.’—*Stillingfleet*.

**Obs.**—*Asks* agrees with its subject *part* in the third person singular.  
*Will*        "        "        *misers* in the third person plural.  
*Makes*     "        "        *knowledge* in the third person singular.  
*Is*         "        "        *wonder* in the third person singular.  
*Will*       "        "        *we* in the first person plural.  
*Meets*      "        "        *it* in the third person singular.

**NOTE 1.**—The subject or nominative of a verb may be —

- |                                    |  |
|------------------------------------|--|
| (a) One or more nouns              | { No <i>man</i> can promise himself to-morrow.<br><i>Sweden</i> and <i>Norway</i> form one peninsula.                      |
| (b) One or more pronouns           | { <i>We</i> were not born for ourselves only.<br><i>He</i> and <i>she</i> are loving companions.                           |
| (c) An adjective used as<br>a noun | { The <i>evil</i> that men do lives after them.<br>The <i>good</i> is oft interred with their bones.                       |
| (d) An infinitive verb             | { <i>To obey</i> is better than sacrifice.<br><i>To learn to die</i> is the great business of life.                        |
| (e) A phrase                       | { <i>Supplying our wants, by lopping off our de-</i><br><i>sires</i> , is like cutting off our feet when we<br>want shoes. |
| (f) A sentence                     | { <i>That the prisoner is guilty</i> does not appear<br>evident.<br><i>That we attend punctually</i> is our duty.          |

**NOTE 2.**—When the subject is an infinitive verb, a phrase, or a sentence, the verb must agree with it in the third person singular, as in the preceding examples.

**NOTE 3.**—Verbs in the imperative mood generally agree with the pronoun *thou*, *ye*, or *you* understood ; as,



'Sound the loud timbrel o'er Egypt's dark sea;  
 Jehovah hath triumphed,—his people are free!  
*Sing*,—for the pride of the tyrant is broken,  
 His chariots and horsemen, all splendid and brave.'—*Moore*.

NOTE 4.—Two or more singular nominatives connected by *and* are equivalent to a plural, and require a *plural* verb to agree with them; as,

Knowledge and virtue *are* preferable to riches.  
 Pope, Addison, and Swift *were* contemporary.

NOTE 5.—When *each* or *every* relates to two or more singular nouns, although connected by *and*, the verb must agree with each of them in the singular number; as,

Every leaf and every drop of water *teems* with life.

NOTE 6.—Two or more singular nominatives connected by the disjunctives *or*, *nor*, require a *singular* verb to agree with each separately; as,

'John, James, or Joseph *intends* to accompany you.'  
 Neither John nor James *has* \* learned his lesson.

\* In some grammars we are taught that the following sentence is correct:—

'Neither John nor James *were* there.'

But it should be,

Neither John nor James *was* there.

For the following reasons:—

1st. The assertion is made of each separately, not of both collectively; therefore the verb should be singular to agree with each separately: that is, it should be *was* (not *were*).

2nd. If we ask the question, 'How many of them were there?' the answer will be, 'Not *one* was there,' or 'Neither of them was there:' that is, the verb must be singular.

3rd. Most grammarians who have written on this subject, teach that the verb should be singular in such a sentence. The following grammars, with many others, have the singular form:—

Walker's	Hiley's	Ellison's	Latham's	Irish Board
Hornsey's	Wilson's	Earnshaw's	Knowles's	Baldwin's
Sutcliffe's	Andrew's	Kirkman's	Louth's	Lennie's
Harrison's	Pinnock's	Reid's	Scottish Asso-	Allen and Corn-
Davidson's	Brown's	Murray's	ciation	well's
Sullivan's	Chambers's	Turner's	Irving's	Martin's

4th. In support of the plural, Mr. Bromby says that the sentence, 'Neither John nor James *were* there,' is equivalent to 'John and James *were* not there.' But this is an error, for we can assert

'John and James were not there,'—while one of them was there. (*Both were not*, but *one may be*.)

But we cannot assert

'Neither John nor James were (was) there,'—yet one of them was there.

Therefore the sentences are not equivalent. The plain meaning of the sentence is simply this—no one of the two persons named John and James was there.

5th. *Or* and *nor*, being *disjunctive* conjunctions, do not unite singulars into a plural, preserve each singular distinct, and therefore require a singular verb.

NOTE 7.—Notwithstanding the intervention of *and*, if through a disuniting word the predicate be in sense applicable only to one of the nominatives, the verb must be singular, if the noun be singular; as,

‘Good order, and not mean savings, *produces* great profit:’

that is,

Good order produces great profit, and mean savings do not produce it.

NOTE 8.—Where two or more singular nouns connected by *and* were only different names for the same thing, or where there existed some resemblance in their meanings, many of our old writers used a singular verb; as,

‘O God, whose *nature* and *property* is ever to have mercy’ ...Collect.

‘My *hope* and *strength* is perished’ .....Old Test.

‘His *worship* and *strength* is in the clouds’ .....Psalms.

‘*Prosperity* and *success* was expected’ .....Bp. Potter.

NOTE 9.—When a singular nominative is connected with other nouns by the preposition *with*, or the phrase *as well as*, the verb must be in the singular number; as,

The Queen, *with* the Life Guards, *has*\* passed through the town.

Veracity, *as well as* justice, *is* to be our rule of life.

\* Some grammarians tell us that the plural verb is used correctly in the following sentence:—

‘John with three others *were* present.’

This I believe to be erroneous, for the following reasons:—

1st. *Others*, being in the objective case governed by *with*, cannot be nominative to *were*, that is, it cannot be in two cases at the same time; and therefore, as John is the only nominative in the sentence, the verb must be in the singular, that is, it must be *was*, not *were*.

2nd. If we transpose the sentence, it will read ‘John was present with three others.’ The verb *was* agrees with *John* in number and person; but if we retain the plural *were*, we violate the first rule of concord by saying, ‘John *were* present with three others.’

3rd. If it be said that the whole phrase ‘*John with three others*’ is nominative to the verb, then we reply, that it is an established law of syntax that when an infinitive mood, a phrase, or part of a sentence is nominative, the verb must be in the third person singular.

4th. If the sentence ‘*John with three others were present*’ be correct syntax, the following sentences are also correct syntax:—

John with two sisters *were* present.

John with two members *were* present.

John with two eyes *were* present.

John with one eye *were* present.

John with a clean face *were* present.

These latter sentences are so evidently wrong that few, I think, will venture to support them; yet if the plural *were* be correct syntax in the first example, it is correct syntax in all the others; they all stand or fall together; each contains a singular noun with a prepositional adjunct.

5th. A vast majority of authors on grammar, as well as the principal writers of English literature, are in favour of the singular verb in such sentences. Thus,

‘The father with the son *is* (not *are*) at home’ . . . . . Latham’s Grammar

‘The mill with all its appurtenances *was* destroyed’ . . . . . Brown’s Grammar

NOTE 10.—When a singular and a plural nominative are connected by the disjunctives *or*, *nor*, the verb is in the plural, and should have the plural nominative next to it; as,

‘The *general* or the *soldiers* *were* in fault.’

‘Neither the *captain* nor his *men* *are* intimidated.’

NOTE 11.—When two or more nominatives in the same number, but of different persons, are connected by *or* or *nor*, the verb agrees with the person next to it; as,

‘Either thou or *he* *is* to blame.’

But in general it is more elegant to express the proper verb after each; as,

‘Either thou *art* to blame, or *he* *is*.

NOTE 12.—When two or more nominatives of different persons are connected by *and*, the verb agrees with the first person in preference to the second, and with the second in preference to the third; as,

‘Thou, he, and I *have* said *our* lessons.’

‘You and he *have* received *your* reward.’

NOTE 13.—A collective noun signifying *unity* of idea requires a singular verb, but when the noun conveys the idea of *plurality*, the verb must be plural; as,

Unity	{	The nation <i>is</i> powerful.
		The parliament <i>is</i> sitting.
		The army <i>was</i> defeated.
Plurality	{	The people <i>were</i> divided.
		The ministry <i>are</i> at variance
		The cavalry <i>were</i> assembling.

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‘Diligence, with sobriety, <i>secures</i> independence’ . . . . .	Reld’s Grammar
‘The general, also, in conjunction with the officers, <i>has</i> applied for redress’ . . . . .	Kirkham’s Grammar
‘The gentleman with his son <i>was</i> here yesterday’ . . . . .	Dublin Grammar
‘That ship, with her whole crew, <i>is</i> going down’ . . . . .	Sutcliffe’s Grammar
‘He himself, together with his principal officers, <i>was</i> taken prisoner’ . . . . .	Robertson.
‘Here the boat, with five-and-twenty men, <i>was</i> sent on shore’ . . . . .	Irving
‘Murat, with the Imperial guards and the corps of Moncey, <i>was</i> rapidly advancing’ . . . . .	Alison

## REMARKS ON COLLECTIVE NOUNS.

This is one of the most unsettled parts of grammar. Some authors assert that a collective noun may be used indifferently in either the singular or the plural number, and that we may say,

'The people <i>shout</i> , or <i>shouts</i> '	Knowles's Grammar
'The people <i>rejoiceth</i> , or <i>rejoice</i> '	Harrison's Grammar
'My people <i>do not consider</i> , or <i>does not consider</i> '	Crombie's Grammar
'The mob <i>is unruly</i> , or <i>are unruly</i> '	Brightland's Grammar
'The convocation <i>is debating</i> , or <i>are debating</i> '	Brightland's Grammar

Others tell us that only one of these forms is correct, but they are by no means agreed which is the right one; some being in favour of the singular verb, while others are for the plural.

On this subject some grammarians advise the pupil to follow the usage of the best writers; but writers, having no certain rule on the subject, are as much divided as others, and are inconsistent with themselves as well as with each other. The following quotations will show what difference of opinion exists upon this subject:—

Sing.	'The House of Commons <i>was</i> of little weight'	Knowles's Grammar
Plur.	'The House of Commons <i>were</i> of small weight'	Hume
Sing.	'The committee <i>sits</i> every day'	Earnshaw's Gram.
Plur.	'The committee <i>were</i> instructed'	Brown's Grammar
Sing.	'Now the flock <i>forsakes</i> the glade'	Cunningham
Plur.	'The lowing herd <i>wind</i> slowly o'er the lea'	Gray
Sing.	'The cavalry <i>was</i> withdrawn from Phrygia'	Gibbon
Plur.	'The cavalry <i>were</i> obliged to climb the hills'	Gibbon
Sing.	'The whole community <i>is</i> now turned into readers'	Channing
Plur.	'The whole nation <i>were</i> thrown into confusion'	Sutcliffe's Grammar
Sing.	'Does her government <i>ever</i> interfere?'	Blackwood
Plur.	'Government <i>have</i> taken up shipping on the Thames'	Sutcliffe's Grammar
Sing.	'A new class of daily papers <i>has</i> sprung up'	Channing
Plur.	'One particular class of men <i>are</i> permitted'	Junius
Sing.	'No class of the human species <i>requires</i> more'	Johnson
Plur.	'This class of persons <i>are</i> a type'	W. Chambers
Sing.	'As soon as the assembly <i>was</i> complete'	Gibbon
Plur.	'The assembly of the wicked <i>have</i> enclosed me'	Old Test.
Sing.	'There <i>is</i> a certain race of men'	Johnson
Plur.	'The mortal race <i>reluctantly obey</i> '	Earnshaw's Gram.
Sing.	'The congregation <i>was</i> very numerous and attentive'	Heber
Plur.	'The congregation <i>were</i> highly pleased'	Walker's Grammar
Sing.	'Mankind <i>was</i> born to wonder and adore'	Young
Plur.	'Mankind <i>think</i> all mortal but themselves'	Earnshaw's Gram.
Sing.	'The party <i>has</i> little influence'	Allen & Cornwell's Grammar
Plur.	'Stephen's party <i>were</i> entirely broken up'	Hume
Sing.	'The crowd <i>was</i> great'	Pinnock's Grammar
Plur.	'A crowd of idlers <i>were</i> assembled'	Dickens
Sing.	'The court of Rome <i>was</i> not without solitude'	Earnshaw's Gram.
Plur.	'The court of Rome <i>were</i> not without solicitude'	Hume
Sing.	'The council <i>was</i> divided'	Walker's Grammar
Plur.	'The council <i>were</i> divided'	and Hornsey's
Sing.	'The number of such cottages <i>is</i> very great'	Brown's, Kirkham's, and Baldwin's
Plur.	'A number of cottages <i>are</i> enabled to keep cows'	Nicholl
Sing.	'The number of the poor <i>is</i> , of course, greatest'	Sinclair
Plur.	'The number of oysters <i>increase</i> '	Southey
Sing.	'The multitude <i>eagerly pursues</i> pleasure as its chief good'	Goldsmith
Plur.	'The multitude <i>eagerly pursue</i> pleasure as their chief good'	Hornsey's Grammar
Sing.	'The multitude <i>is</i> always in the wrong'	Sullivan's Grammar
Plur.	'The multitude <i>are</i> with delicacy'	Earl of Roscommon
Sing.	'The multitude of the city <i>was</i> divided'	Baldwin's Grammar
Plur.	'The multitude <i>pursue</i> pleasure'	New Test.
Sing.	'The people <i>was</i> not to blame'	Latham's Grammar
Plur.	'The people <i>were</i> much dissatisfied'	Guthrie's Cicero
Sing.	'A people which <i>wants</i> , &c., <i>is</i> not yet ready to be free'	Walker's Grammar
Plur.	'The people <i>are</i> sickle'	Channing
Sing.	'Nor <i>was</i> that warlike people ever actuated'	Sullivan's Grammar
Plur.	'The people of Thessalonica <i>were</i> , &c.'	Gibbon

Many more quotations of a similar kind might be added, but these are sufficient to show that no definite rule or usage on this subject is yet established in the English language.

The following two simple rules are offered for careful consideration, as strict attention to them would lead to uniformity and consistency on this important part of grammar.

#### RULE I.

With collective nouns having a singular and a plural form, use a singular verb with the singular form, and reserve the plural verb for the plural form.

According to this rule we should say—

Singular		Plural
A crowd	} <i>is</i> (or some singular verb)	The crowds
A multitude		The multitudes
An army		The armies
The class		The classes
The congregation		The congregations
The parliament		The parliaments
The assembly		The assemblies
The council &c.		The councils &c.
		} <i>are</i> (or some plural verb)

Obs.—When we speak of a crowd, of a multitude, of an army, &c., we speak but of one body; and though that body implies a number of persons, yet, being one whole, the verb cannot be used with propriety in the plural number. Besides, as each of these collective nouns has also a plural form, it makes it doubly absurd not to reserve the plural verb for the plural form; as, ‘*Crowds are walking in the parks.*’\*

#### RULE II.

With collective nouns having no variation in form, always use a plural verb.

According to this rule we should say—

The people	} <i>are</i> , (or some plural verb)
The peasantry	
The public	
The infantry &c.	

### SECOND CONCORD:—PRONOUNS AND THEIR NOUNS.

Pronouns must agree with the nouns which they represent, in *gender*, *person*, and *number*, but not necessarily in *case*; as,

‘A *scholar*, newly enter’d marriage life,  
Following *his* study did offend *his* wife,  
Because, when *she* *his* company expected,  
By bookish business *she* was still neglected;  
Coming into *his* study, “Lord,” quoth *she*,  
“Can papers cause you love *them* more than me?”’

Rowland.

Obs.—*His* agrees with *scholar* in the masculine gender, third person singular.  
*She* “ with *wife* “ feminine gender, third person singular.  
*Them* “ with *papers* “ neuter gender, third person plural.

\* ‘It may be objected that a *dozen*, a *score*, a *hundred*, &c., speak of more than one, and are plurals. But the answer is this—the words being the aggregate of many ideas taken collectively, are as much a whole or unit as the ideas themselves of which they are the representatives.’—*Rev. Henry St. John Bullen, M.A.*

NOTE 1.—The pronoun *it* is applied to all genders, persons, and numbers, and may represent anything which is imperfectly understood or afterwards to be explained as,

<i>It was I</i>	}	that made the noise.
<i>It was he</i>		
<i>It was she</i>		
<i>It was they</i>		
<i>It was the clock</i>		
<i>It rains, it freezes.</i>		<i>It is pleasant to do good.</i>

NOTE 2.—The same pronoun, or a pronoun expressing the same person, ought to be continued through the whole of the same sentence ; as,

*Thou, and thy son, and thy daughter,' &c.*  
*You have given that for which I am obliged to you.*

NOTE 3.—A relative pronoun is of the same number and person as its antecedent, and the verb agrees with it accordingly ; as,

*I who have read these sentences.*  
*Thou that leadest Joseph like a flock.*  
*The hand which made us is divine.*

Obs.—The antecedent is found by making a question of the relative and verb ; as, The boy who reads. Who reads ? Ans. The boy. Here *boy* is the antecedent to the relative *who*.

NOTE 4.—The antecedent of a relative may be —

One or more nouns . . .	{	The covetous <i>man</i> , <i>who</i> always wants, cannot be rich.
		Shun <i>vice</i> and <i>folly</i> , <i>which</i> will ruin thy health and reputation.
One or more pronouns .	{	<i>He</i> is not blessed <i>who</i> knows, but <i>he who</i> does good.
		Fortune favoured <i>you</i> and <i>me</i> , <i>who</i> were undeserving.
A part of a sentence . .	{	<i>He rises early</i> at all seasons of the year, <i>which</i> is a very commendable custom.

NOTE 5.—When the relative relates to two or more antecedents, it is of the plural number ; as,

'The *sun* and *moon which* rule the day and night  
 Are the works of his hands.'

NOTE 6.—When the relative is preceded by two antecedents of different persons, it and the verb generally agree in person with the latter ; as,

'*I am the Lord that maketh* all things.'

*I am he who demands your attention.*  
*You are the one that is in fault.*

Obs.—To this rule we meet with many exceptions, particularly in the Scriptures, the relative and verb sometimes agreeing with the former antecedent; as,

*'I am verily a man who am a Jew.'*  
*'Thou art the Lord, who seest us in all our ways.'*

NOTE 7.—The relative is nominative to the verb, when no other nominative comes between it and the verb; as,

*'He does a kindness to himself that does a kindness to a poor man.'*  
*'There is no benefit in a grace which sticks to the fingers.'*  
*'He is most in want of another's patience who has none of his own.'*

NOTE 8.—When a nominative comes between the relative and the verb, the relative is either the object of a preposition going before it, or of a transitive verb following, or in the possessive case governed by a noun following; as,

(Of a preposition going before)—We have found him *of whom* Moses and the prophets wrote.

(Of a verb following)—Men commonly hate those *whom* they dread.

(By a noun following)—Time moves slowly on to him *whose* employment is to watch its flight.

### THIRD CONCORD.—ARTICLES AND THEIR NOUNS.

The indefinite article agrees with a noun in the singular number only; as,

*'A prison is a house of care,*  
*A place where none can thrive,*  
*A touchstone true to try a friend,*  
*A grave for one alive.'*  
*Inscription on Edinburgh Tolbooth.*

Obs.—The first article agrees with the noun *prison*, the second with *house*, the third with *place*, the fourth with *touchstone*, the fifth with *friend*, and the sixth with *grave*; all of which are in the singular number.

The definite article agrees with nouns in either the singular or the plural number; as,

*'The first physicians by debauch were made;*  
*Excess began and sloth sustains the trade.*  
*By chase our long-lived fathers earn'd their food;*  
*Toil strung the nerves, and purified the blood;*  
*But we their sons, a pamper'd race of men,*  
*Are dwindled down to threescore years and ten.'*—*Dryden.*

Obs.—The first article agrees with *physicians* in the plural number.  
 " second " " " *trade* " singular "  
 " third " " " *nerves* " plural "  
 " fourth " " " *blood* " singular "

NOTE 1.—The indefinite article is joined to a collective noun, signifying unity of idea ; as,

'For harbour at a *thousand* doors they knock'd.'—*Dryden*.

'A *crowd* drew near the place.'—*Crabbe*.

NOTE 2.—The indefinite article is sometimes used to give a collective meaning to an adjective of number ; as,

'Tarry with him a *few* days, until thy brother's fury turn.'

*Old Test.*

'A care-crazed mother of a *many* children.'—*Shakspeare*.

NOTE 3.—The definite article is prefixed to adjectives that are used as nouns ; as,

'Where *the wicked* cease from troubling,  
 Where *the weary* are at rest.'

#### FOURTH CONCORD.—ADJECTIVES AND THEIR NOUNS.

Numeral and demonstrative adjectives agree with their respective nouns in number ; as,

One man	five men
This house	these houses
That pen	those pens

Obs.—To this rule custom makes some exceptions ; as, '*forty sail* of the line,' &c.

The distributives *each*, *every*, *either*, *neither*, agree with nouns in the singular number ; as,

'*Each year* brings forth its millions.'

'*Every animal* is endowed with its proper instinct.'

'*Either sex* was engaged in the pursuits of knowledge.'

'*Neither* of them is remarkable for precision.'

Obs.—*Every* is sometimes used before a plural adjective, to denote a *collective number* ; as,

*Every twelve months*, that is, *every year*.

NOTE 1.—The collective adjectives *few*, *many*, *dozen*, *several*, are accompanied by a plural noun ; as,

'I have a *few things* against thee.'

'There are *many ways* of telling a secret.'

'She has a *dozen pounds* in the bank already.'

'There are *several things* which comfort me.'



Obs.—The adjective *many* is used before *a* or *an* with a singular noun, to denote plurality; as,

‘From many *an* ancient river,  
From many *a* palmy plain.’

NOTE 2.—Ordinal numbers, connected by *and*, require a plural noun; but when connected by *or*, a singular noun; as,

The *third* and *fourth* chapters  
of  
The *fifth* or *sixth* book.

NOTE 3.—Most *English* adjectives expressive of *quality* are destitute of agreement, being the same for all numbers; as,

A <i>good</i> boy	the <i>good</i> boys
A <i>virtuous</i> woman	the <i>virtuous</i> women
An <i>honest</i> man	the <i>honest</i> men

Obs.—In Latin and other languages, adjectives take different forms to agree with the nouns with which they are connected.

#### FIFTH CONCORD.—WORDS IN APPPOSITION.

Nouns or personal pronouns applied to the same person or thing, and explaining each other, agree in case, and are said to be in apposition; as,

‘*Augustus* the Roman emperor, *he* who succeeded Julius Cæsar, is variously described.’

‘Contentment, parent of delight,  
So much a stranger to our sight,  
Say, goddess, in what happy place  
Mortals behold thy blooming face.’—*Green*.

NOTE 1.—The common and the proper name of a person or thing are frequently put in apposition; as,

The river Thames	Mount Tabor
The poet Milton	Cape Verd
The ship Neptune	Lake Huron

NOTE 2.—The Christian name and surname of an individual are always in apposition, or they may be considered as forming one compound word; as, *Samuel Johnson*.

NOTE 3.—A noun is sometimes put in apposition with a preceding clause of a sentence, and a clause with a preceding noun; as

'*He reads very indistinctly, a habit which he should endeavour to correct.*'

'The precept, "*Know thyself*," was not solely intended to obviate the pride of mankind, but likewise that we might understand our own worth.'—*Cicero*.

NOTE 4.—The pronoun *it* is sometimes in apposition with a phrase or part of a sentence; as,

It is a miserable thing to live in suspense.'

That is,

*It (to live in suspense)* is a miserable thing.

NOTE 5.—A noun or pronoun which answers a question must agree in case with the pronoun which asks it; as,

Who did it ?

John, I, he, &c.

Whose book is this ?

John's, mine, his, &c.

Whom did they send ?

John, me, him, &c.

#### SIXTH CONCORD.—NOUNS BEFORE AND AFTER THE VERB *TO BE*.

Nouns or pronouns before and after the verb *to be* agree in case; as,

'*Man is supreme lord and master  
Of his own ruin and disaster.*'—*Butler*.

'I have told you that *I am he*.'—*New Test*.

NOTE 1.—In interrogative sentences both terms sometimes come after the verb; as,

'*Art thou that traitor angel ?*'—*Milton*.

'*Art thou he that should come ?*'—*New Test*.

NOTE 2.—Sometimes both terms of agreement come before the verb; as,

'*A man severe he was, and stern to view;  
I knew him well, and every truant knew.*'—*Goldsmith*.

NOTE 3.—All parts of the verb *to be* take the nominative case after it, except the infinitive, which generally takes the objective case; as,

Nom. ...*I am he, thou art she, it was I.*

Obj. ...*I took it to be her.*

NOTE 4.—Any intransitive verb may have the same case

after it as before it, when both words refer to the same thing ; as,

'He returned a *friend*, who came a *foe*.'

'He knelt down a *slave*, and rose a *freeman*.'

#### SEVENTH CONCORD.—NOUNS CONNECTED BY CONJUNCTIONS.

Nouns or pronouns closely connected by a conjunction agree in case ; as,

Nominatives . .	{	<i>William and John</i> were asleep.
	{	<i>He and I</i> love painting.
Possessives . .	{	This is not <i>Henry's</i> but <i>Mary's</i> book.
	{	It is neither <i>thine</i> nor <i>mine</i> .
Objectives . . .	{	That gentleman visited <i>Spain and Italy</i> .
	{	He is angry with <i>her and me</i> .

#### EIGHTH CONCORD.—VERBS CONNECTED BY CONJUNCTIONS.

Verbs closely connected by a conjunction must agree in mood and tense, or have separate nominatives expressed ; as,

Infinitive..... is better to *receive* than to *do* injury.

Indicative ...I *saw* and *kissed* her in her shroud.

Imperative ...*Honour* and *obey* your parents.

Conditional...If it *rain* or *snow*, I shall not go.

Sep. Nom. ...I *was* blind, but now I *see*.

Obs.—Conjunctions sometimes connect different tenses, without separate nominatives ; as,

'Thy brother *was* dead, and *is* alive again ; and *was* lost, and *is* found.'

#### QUESTIONS FOR EXAMINATION.

Of what does syntax treat ? What is a sentence ? How many kinds of sentences are there ? What is a simple sentence ? A compound sentence ? What are the three elements of every simple sentence or proposition ? Explain what is meant by the subject, predicate, and copula of a proposition. What two parts of a proposition may be included in a single word ? When does a simple sentence contain an object ? What are the principal parts of a sentence ? What are those words called which are added to the principal parts ?

What are the divisions of syntax ? What do you understand by concord ? Enumerate the concords of syntax. Name the parts of speech that have agreement with one another. In what respect must a verb agree with its subject ? What may the subject of a verb be ? In what number and person is the verb when the subject is an infinitive mood or part of a sentence ? What is generally the nominative when the verb is in the imperative mood ? When two or more singular nouns are joined by *and*, in what number is the verb ? Name any exception to the last answer. When singular nouns are joined by *or* or *nor*, in what number is the verb ? When they are connected by *with*, or *as well as*, in what number is the verb ? When nominatives of

different numbers are joined by *or* or *nor*, in what number is the verb? Why they are in the same number, but of different persons, with which does the verb agree? When nominatives of different persons are joined by *and*, what persons are preferred? What kind of collective nouns requires a singular verb? What kind requires a plural verb?

In what respects must a pronoun agree with the noun which it represents? To what is the pronoun *it* applied? What ought to be continued through the whole of a sentence? What determines the number and person of a relative pronoun? How may the antecedent of a relative be found? What may the antecedent of a relative be? In what number is the relative when it has two or more antecedents? When the antecedents are of different persons, with which does the relative agree in person? When is the relative nominative to the verb? In what case is the relative when a nominative comes between it and the verb?

With what kind of nouns does the indefinite article agree? With what does the definite article agree? For what purpose is the indefinite article sometimes used? To what kind of adjectives is the definite article sometimes prefixed?

In what respect do numeral and demonstrative adjectives agree with their nouns? With what number do the distributives *each*, *every*, *either*, *neither*, agree? With what number do the collectives *few*, *many*, *dozen*, *several*, agree? When ordinal numbers are connected by *and*, in what number is the noun? When they are connected by *or*, in what number is the noun? What kind of adjectives are the same for all numbers?

In what respect do nouns or pronouns applied to the same thing agree? Are common and proper nouns ever put in apposition? What names proper to a person are always in apposition? With what is a noun sometimes put in apposition? What is sometimes in apposition with the pronoun *it*? In what respect does the pronoun used in asking a question agree with the pronoun answering it?

What agreement exists between nouns or pronouns before and after the verb *to be*? In what kind of sentences do both terms of agreement come after the verb? Do both terms of agreement ever come before the verb? What parts of the verb *to be* take the nominative after it, and what the objective case? When may any intransitive verb have the same case after it as before it? In what respect do nouns or pronouns closely connected by a conjunction agree? In what respect do verbs closely connected by a conjunction agree?

## ON GOVERNMENT.

Government is that power or influence which one word has over another, in causing it to be in a particular *case* or *mood*.

The parts of speech that have the power of governing are, the *noun*, the *adjective*, the *verb*, the *participle*, and the *preposition*.

*The governments of Syntax are the following :—*

1. Transitive verbs govern the objective case.
2. Intransitive verbs govern nouns of the same signification.
3. Transitive participles govern the objective case.
4. Prepositions govern the objective case.
5. Verbs, nouns, adjectives, and participles govern the infinitive mood.
6. Nouns govern the possessive case of nouns or pronouns.

## RULES OF GOVERNMENT.

## FIRST GOVERNMENT.

Transitive verbs govern the objective case of nouns and pronouns; as,

'Not actions always show the *man*: we find  
Who does a *kindness* is not therefore kind.  
Perhaps prosperity becalm'd his *breast*,  
Perhaps the wind just shifted from the east.  
Not therefore humble he who seeks *retreat*:  
Pride guides his *steps*, and bids *him* shun the *great*.'—*Pope*.

Obs.—*Man* is in the objective case governed by the transitive verb *show*  

<i>kindness</i>	"	"	"	<i>does</i>
<i>breast</i>	"	"	"	<i>becalm'd</i>
<i>retreat</i>	"	"	"	<i>seeks</i>
<i>steps</i>	"	"	"	<i>guides</i>
<i>him</i>	"	"	"	<i>bids</i>
<i>great</i>	"	"	"	<i>shun</i>

NOTE 1.—Transitive verbs are sometimes followed by two objects in apposition; as,

'And crown *him* *Lord* of all.'  
'Thy saints proclaim *thee* *King*.'  
'The author of my being formed *me* *man*.'

NOTE 2.—When a transitive verb is followed by two objects, one of the *person*, the other of the *thing*, the object relating to the thing is generally governed by the verb, and the other by a preposition understood; as,

Please to lend *me* the *book*.  
'The meanest wretch, if heav'n should give *him* *line*,  
Would never stop till he were thought divine.'—*Waller*.

That is,  
Lend the book *to* me.  
Should give line *to* him.

NOTE 3.—A transitive verb may have for its object a clause or part of a sentence; as,

'Remember that thou keep holy the Sabbath day.'  
'I know that he shall rise again at the last day.'  
The mistress *said* that the girls are to have a holiday.

NOTE 4.—Transitive verbs are sometimes used intransitively. Thus—

Transitive .....She *has* her books in order.  
Intransitive ...She *has* been at school.

## SECOND GOVERNMENT.

Intransitive verbs govern the objective case of nouns of the same or a kindred signification; as,

- ‘Let me *die* the *death* of the righteous.’  
 ‘Run with patience the *race* that is set before us.’  
 ‘To *think* so base a *thought*.’  
 ‘He *lived* a virtuous *life*.’

NOTE 1.—In some particular constructions, an intransitive verb is used transitively, and has an object following it. Thus —

- Intransitive verbs .....To walk, to grow.  
 Used transitively ... { He *walked* the *horse* to the stable.  
                                   { The land *grows* *wheat* in abundance.

## THIRD GOVERNMENT.

The present participle of transitive verbs governs the objective case; \* as,

- He is *instructing* *them*.  
 She was *admonishing* *us*.  
 They are *teasing* *him*.

\* This seems to be a proper place to remark on that unsettled question of grammar; namely, ‘Does the past or passive participle govern the objective case?’ The following observations on the subject may be useful:—

We can say, ‘to *write* a *letter* requires much care,’ or, ‘*writing* a *letter* requires much care;’ but we cannot correctly say, ‘*written* a *letter* requires much care.’

Again, if we say,

- ‘To *write* *letters* requires care,’ (a)  
 ‘*Writing* *letters* requires care,’ (b)  
 ‘*Written* *letters* require care,’ (c)

in (a) and (b) the noun *letters* is in the objective case governed by the verb *write* and the present participle *writing* respectively; but in (c) *letters* is nominative case to *require*, and *written* is merely a participial adjective qualifying *letters*.

Again, in such sentences as

- ‘He has broken his *arm*,’  
 ‘He has finished his *work*,’

the nouns *arm* and *work* are not to be considered as governed by the participles *broken* and *finished*, but rather by the transitive verb *has*. The past participle agrees with the noun or pronoun like an adjective, instead of governing it like a verb. (See pp. 160 and 227.) Such sentences as the preceding admit of a different arrangement, showing more clearly the dependence of the nouns upon the verb *has*. Thus,

- He *has* his *arm* broken.  
 He *has* his *work* finished.

In conclusion, it may be safely stated, as a general principle in the government of words, that when an objective case comes after a past participle, there is always in the same clause either a transitive verb, a preposition, or the present participle of a transitive verb, on which the object depends; and if this be removed from the clause, the object must be removed also.

## FOURTH GOVERNMENT.

Prepositions govern the objective case of nouns and pronouns ; as,

‘ Man was mark’d  
A friend in his creation to himself,  
And may with fit ambition conceive  
The greatest blessings, and the highest honours  
Appointed for him, if he can achieve them  
The right and noble way.’—*Massinger*.

NOTE 1.—A preposition sometimes governs a participial phrase ; as,

Refrain from doing evil, not from doing good.  
He was accused of having defrauded them.

NOTE 2.—The preposition *to* is frequently used before a verb as a sign of the infinitive mood ; as,

‘ From the king  
To the beggar, by gradation, all are servants;  
And you must grant, the slavery is less  
To study to please one than many.’—*Massinger*.

## FIFTH GOVERNMENT.

One verb governs another that follows or depends upon it in the infinitive mood ; as,

‘ As soldiers watch the signal of command,  
They learn to bow, to kneel, to sit, to stand.’—*Cowper*.

NOTE 1.—*To*, the sign of the infinitive, is generally omitted after the verbs *dare*, *bid*, *make*, *need*, *hear*, *see*, *let*, *feel*, *shall*, *will*, *may*, and some others ; as,

I dare not take it.                      She bade me do it.  
They need not fear.                    Who shall decide ?

NOTE 2.—Nouns, adjectives, and participles frequently govern the infinitive mood ; as,

A desire to improve.    Anxious to learn.    Striving to excel.  
‘ Opiniators naturally differ  
From other men ; as wooden legs are stiffer  
Than those of pliant joints, to yield and bow,  
Which way soe’er they are design’d to go.’—*Butler*.

NOTE 3.—The word which governs an infinitive is sometimes omitted, particularly when the infinitive follows *as* or *than* ; as,

‘ It is more blessed to give than to receive.’

## SIXTH GOVERNMENT.

A noun or pronoun in the possessive case is governed by the noun possessed ; as,

*'Men's evil manners live in brass: their virtues  
We write in water.'*—*Shakspeare.*

*'Alike the busy and the gay  
But flutter thro' life's little day,  
In fortune's varying colours drest.'*—*Gray.*

NOTE 1.—The relation of possession or property may also be expressed by the preposition *of* and the objective case ; as,

The house of my father, *for* my father's house,  
The will of man                    „    man's will.

Sometimes, however, the two forms do not convey the same meaning ; thus,

*'The Lord's day'* means the Christian Sabbath.  
*'The day of the Lord'* may mean the day of judgment.

NOTE 2.—Both forms of possession are used when the thing is only one of a number belonging to the possessor ; as,

A poem of Pope's; that is, a poem out of Pope's poems.

A picture of the queen's; that is, a picture out of the queen's pictures.  
*'A picture of the queen,'* would mean her portrait.

## QUESTIONS FOR EXAMINATION.

What do you understand by government ? Which of the parts of speech have the power of governing ? Enumerate the governments of syntax. What case do transitive verbs govern ? Is a transitive verb ever followed by two objects ? When a transitive verb is followed by an object of the person, and an object of the thing, are both governed by the verb ? What besides a noun or pronoun may be the object of a transitive verb ? What kind of nouns do intransitive verbs govern ? Are intransitive verbs ever used transitively ? What case do transitive participles govern ? What case do prepositions govern ? What besides a noun or pronoun does a preposition sometimes govern ? What preposition generally precedes the infinitive mood ? What generally governs the infinitive mood ? What other parts of speech sometimes govern the infinitive ? Is the word which governs an infinitive always expressed ? What governs the possessive case ? How may the relation of property be expressed without using the possessive case ? Do both forms of possession always convey the same meaning ? When are both forms of possession required in the same sentence ?

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## ON RELATION.

Relation is a particular dependence or connection in sense that exists between certain words in a sentence.

In the English language this relation or connection often exists between words having no agreement whatever in gender, number, case, person, mood, or tense. Thus, in the sentence,

‘Good horses run quickly,’

the adjective *good* relates to the noun *horses*, but to no other word in the sentence; it expresses the quality of *horses*, not of *run* or of *quickly*. There is sense in saying ‘*good horses*,’ but none in saying ‘*good quickly*.’ Hence there is a certain relation or connection in *sense*, between the words *good* and *horses*, that does not exist between *good* and *quickly*, or *good* and *run*.

Yet between the words *good* and *horses* there is no syntactical concord—

In number, for we can say ‘a good *horse*, or good *horses*.’

In gender, for we can say ‘a good *mare*, a good *horse*.’

In case, for we can say ‘*keep* a good *horse*, a good *horse runs*.’

It may also be shown that a relation exists between the words ‘*quickly*’ and ‘*run*,’ for the word *quickly* describes the manner in which they *run*. Therefore the adjective *good* is said to relate to the noun *horses*, and the adverb *quickly* to the verb *run*.

## RELATIONS OF SYNTAX.

1. Adjectives relate to nouns or pronouns.
  2. Articles relate to nouns, or words used as such.
  3. Participles relate to nouns or pronouns.
  4. Nouns or pronouns in the nominative case relate to finite verbs.
  5. Relative pronouns relate to antecedent words.
  6. Finite verbs relate to a nominative case.
  7. Adverbs relate to verbs, adjectives, participles, or other adverbs.
  8. Prepositions express a relation between two words.
-

## RULES OF RELATION.

## RULE 1.—ADJECTIVE.

An adjective relates to a noun or pronoun expressed or understood ; as,

‘ In *genial spring* beneath the *quiv’ring shade*,  
Where *cooling vapours* breathe along the mead,  
The *patient fisher* takes his *silent stand*,  
*Intent*, his angle trembling in his hand.  
With *looks unmoved*, he hopes the *scaly breed*,  
And eyes the *dancing cork* and *bending reed*.’

Pope’s Windsor Forest.

‘ We, *ignorant* of ourselves,  
Beg often our own harms, which the *wise powers*  
Deny us for our good ; so find we profit,  
By losing of our prayers.’—Shakspeare.

NOTE 1.—When the demonstrative *this* or its plural *these* is contrasted with *that* or its plural *those*, *this* or *these* relates to the latter word or clause, *that* or *those* to the former ; as,

‘ *Cheerfulness* is preferable to *mirth* ; *this* may be considered as an act, *that* as a habit, of the mind.’

‘ Farewell, my *friends* ! farewell, my *foes* !  
My peace with *these*, my love with *those* ! ’—Burns.

‘ What conscience dictates to be done,  
Or warns me not to do,  
*This* teach me more than hell to shun,  
*That* more than heaven pursue.’—Pope.

NOTE 2.—The adjectives *latter* and *later* cannot be used indifferently with propriety. *Latter* relates either to time or place ; *later* relates to time only. *Latter* is opposed to *former*, *later* to *sooner* or *earlier* ; as,

‘ The difference between a rich man and a poor man is this : the *former* eats when he pleases, and the *latter* when he can get it.’—Sir W. Raleigh.

‘ His *later* performances are by no means so remarkable as his *earlier*.’

NOTE 3.—Sometimes the first of two nouns has the relation of an adjective to the second ; as,

‘ The sultry *summer day* is done ;  
The western hills have hid the sun,  
But *mountain peak* and *village spire*  
Retain reflection of his fire.’—Scott.

NOTE 4.—Adjectives are sometimes used as nouns, and have other adjectives relating to them ; as,

'Idleness is a *great evil*.

'The *great immense* of space.

NOTE 5.—An adjective with a preposition before it is frequently equivalent to an adverb, and may relate to a verb ; as,

In vain, that is, vainly.

In general, that is, generally.

In earnest, that is, earnestly.

NOTE 6.—Adjectives sometimes relate to a clause, phrase, or the infinitive mood ; as,

'That he should refuse is not *strange*.'

'To insult the afflicted is *impious*.'

## RULE 2.—ARTICLES.

Articles relate to the nouns which they limit ; as,

'Is that a *birthday* ? 't is, alas ! too clear :

'T is but the *fun'ral* of the former year.'—*Pope*.

NOTE 1.—The noun to which an article relates is frequently understood ; as,

The (river) Thames.

The (ship) Neptune.

NOTE 2.—The definite article relates to adjectives and participles when they are used as nouns ; as,

*The innocent* sometimes suffer for *the guilty*.

*By the studying* of grammar, &c.

NOTE 3.—When the indefinite article is followed by a numeral or collective adjective, it relates to the adjective ; as,

*A few* apples.

*A thousand* men.

NOTE 4.—The indefinite article *a* is sometimes used as a preposition before a noun or participle ; as,

I go *a* fishing, that is, *on* fishing.

They burst out *a* laughing.

NOTE 5.—The definite article is sometimes used to change proper nouns into common ; as,

He was *the Alexander* of his age.

NOTE 6.—When an article is followed by two nouns in different cases, it generally relates to the first ; as,

*A father's tenderness, and a mother's care, are nature's gifts.*

### RULE 3.—PARTICIPLES.

Participles relate to nouns or pronouns in the same sentence ; as,

'Three *poets*, in three distant ages *born*,  
Greece, Italy, and England did adorn.'—*Dryden*.

'When *minging* on companions gone,  
*We* doubly feel ourselves alone.'—*Scott*.

NOTE 1.—The word to which a participle relates is sometimes understood ; as,

'*Granting* that to be correct, what is to be inferred from it ?'

That is,

'*I, granting* that to be correct, ask what is to be inferred from it ?'

NOTE 2.—A participle sometimes relates to a phrase, clause, or part of a sentence ; as,

'Hasten to the camp' *being sounded*, we quickened our steps.

NOTE 3.—When a participle follows any part of the verb *to be*, it relates to the subject of that verb, but when it follows the verb *to have*, it relates to the object ; as,

The paper was *posted* yesterday.  
I have *finished* my exercise.

### RULE 4.—NOMINATIVES.

A noun or pronoun in the nominative case relates to a finite verb expressed or understood ; as,

'*Heads bow, knees bend, eyes watch*, around a throne;  
And *hands obey* — our hearts are still our own.'—*Byron*.

'*He that complies* against his will,  
*Is* of his own opinion still.'—*Butler*.

NOTE 1.—The nominative absolute, that is, a noun or pronoun standing before a participle independently of the rest of the sentence, relates to no verb; as,

‘The *sun* being risen, we set sail.’  
‘I shall go, *he* permitting.’

NOTE 2.—The nominative of address, that is, a noun to which a direct address is made, relates to no verb; as,

‘O happy *persecution*, I embrace thee  
With an unfetter’d soul.’—*T. Middleton*.  
‘O *judgment*, thou art fled to brutish beasts,  
And men have lost their reason.’—*Shakespeare*.

NOTE 3.—A nominative in apposition, that is, a noun or pronoun used to explain a preceding noun or pronoun, relates to no separate verb; as,

‘But *He*, our gracious *Master*, kind as just,  
Knowing our frame, remembers we are dust.’—*Barbauld*.

#### RULE 5.—RELATIVES.

Relative pronouns relate to a preceding noun or personal pronoun called the antecedent; as,

‘Death’s but a *path that* must be trod,  
If man would ever pass to God.’—*Parnell*.  
‘Trust *him* little *who* praises all, *him* less *who* censures all, and *him* least *who* is indifferent about all.’—*Lavater*.

NOTE 1.—*Who* relates to persons, *which* to inferior animals and things; *that* may relate either to persons or things; as,

‘*He who* has not a good memory, should never trade in lying.’  
*Montaigne*.  
‘The *time in which* I live is but a small moment of the world’s history.’  
*Chalmers*.  
‘Industry needs not wish, and *he that* lives upon hope will die fasting.’  
*Franklin*.  
‘Then burst from that great concourse a *shout that* shook the towers.’  
*Macaulay*.

NOTE 2.—In interrogative sentences *which* is applied to persons or things, when it is wished to distinguish one among several; as,

*Which* of the men said so?  
*Which* of the books was torn?

NOTE 3.—When both the relative and its antecedent come together, and are nominatives to different verbs, the relative is nominative to the former verb, and the antecedent to the latter; as,

‘Heaven’s gates are not so highly arched  
As princes’ palaces; *they that enter there*  
*Must go upon their knees.*—*Webster.*

NOTE 4.—A relative has sometimes part of a sentence for its antecedent; as,

‘Yet men can go on to vilify or disregard Christianity; *which* is to talk and act as if they had a demonstration of its falsehood.’—*Bp. Butler.*

NOTE 5.—In interrogative sentences the relative generally relates to the person or thing expressed in the answer; as,

*Who* art thou?    *Who* can tell us what will happen?

#### RULE 6.—THE VERB.

Every finite verb relates to some noun, pronoun, or something equivalent, which is called its subject or nominative case; as,

‘When *people* once *are* in the wrong,  
Each *line* *they add* *is* much too long;  
*Who* fastest *walks*, but *walks* astray,  
*Is* only farthest from his way.’—*Prior.*

‘*To endeavour to work upon the vulgar with fine sense, is* like attempting to hew blocks with a razor.’—*Pope.*

One.—In these passages the verb *are* relates to *people*.

	<i>add</i>	"	"	<i>they.</i>
	<i>is</i>	"	"	<i>line.</i>
	<i>walks</i>	"	"	<i>who.</i>
2nd	<i>walks</i>	"	"	<i>who</i> (understood).
	<i>is</i>	"	"	<i>he</i> (understood).
2nd	<i>is</i>	"	"	the preceding clause.

NOTE.—An infinitive verb has no nominative of its own, but it sometimes supplies the place of a noun, and is nominative to a finite verb; as,

To err is human; that is, *error* is human.  
To lie is base; that is, *lying* is base.



Pronoun ...	{ He abides with <i>me</i> , I shall send for <i>him</i> .
Infinitive ...	{ She is anxious to <i>learn</i> . He has a desire to <i>depart</i> .

NOTE 3.—Sometimes the same antecedent is followed by two or more subsequent terms, with each of which it has a certain relation ; as,

‘Goliath was killed by *David* with a *stone*.’

Obs.—In this example *by* expresses relation between *killed* and *David*, and *with* expresses relation between *killed* and *stone*. Thus—

*Killed by David.*  
*Killed with a stone.*

NOTE 4.—Sometimes one of the terms of relation is understood ; as,

Antecedent ...	{	‘England is not seventy miles broad, from Solway Frith to the mouth of the Tyne;’
		that is, <i>Reckoning</i> from Solway Frith to the mouth of the Tyne.
Subsequent ...	{	The house I reside in is pleasantly situated;
		that is, The house in <i>which</i> I reside is pleasantly situated.

NOTE 5.—Sometimes both terms of the relation follow the preposition ; as,

To the *weary*, rest is a *relief* ;  
that is,  
Rest is a *relief* to the *weary*.

NOTE 6.—A preposition should be placed as near as possible to each of the words whose relation it expresses. Thus—

‘The ignorance of the age in mechanical arts rendered  
The *progress* very slow of this new *invention*’. (*Hume*)  
should be

Rendered the *progress* of this new *invention* very slow.

NOTE 7.—The same relation should not be expressed by two different prepositions in the same sentence. Thus—

‘A combat between thirty French against thirty English’  
should be

A combat between thirty French and thirty English.

NOTE 8.—Different relations to the same antecedent require different prepositions to express them. Thus—



We converse	{	with a person. on a subject. in a house.		We sink	{	under a burden. into the sea. beneath a sword.
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NOTE 9.—The antecedent term of relation may be found by asking a question beginning with *what* before the preposition; and the word answering according to the sense will be the true antecedent. Thus —

‘Ye were as sheep going astray, but are now returned unto the Shepherd and Bishop of your souls.’—*New Testament*.

Ask the questions —

What *unto* the shepherd?   Ans. ‘Returned unto the shepherd.’  
What *of* your souls?       Ans. ‘Bishop of your souls.’

NOTE 10.—The subsequent term of relation is always the word governed by the preposition, and may be found by asking a question beginning with the *preposition* followed by *what*. In the foregoing examples ask the questions, thus —

Unto what?   Ans. ‘Unto the shepherd.’  
Of what?     Ans. ‘Of your souls.’

NOTE 11.—A preposition beginning a sentence, and before an infinitive verb, appears to have no antecedent term of relation; as,

‘To talk of oneself is the property of old age.’  
‘To receive a benefit is to sell one’s liberty.’  
‘To know oneself is the first step to wisdom.’

## QUESTIONS ON RELATION.

What do you understand by relation? Is this relation confined to words having agreement with each other in person, gender, case, &c.? Enumerate the principal relations existing between the words of a sentence. To what parts of speech do adjectives generally relate? When *this* and *that* or their plurals are contrasted, to what does *this* or *these* refer? To what does *that* or *those*? Explain the difference in the use of *latter* and *later*? What relation does one noun sometimes bear to another? How are adjectives sometimes used? What is an adjective preceded by a preposition sometimes equivalent to? To what besides nouns do adjectives sometimes relate?

To what part of speech do articles relate? Is the noun to which an article relates always expressed? To what besides nouns do articles sometimes relate? Is the article *a* ever used as another part of speech? For what purpose is the definite article sometimes used before proper nouns? When an article is followed by two nouns in different cases, to which does it generally relate?

To what parts of speech do participles relate? Is the word to which a participle relates always expressed? To what besides a noun or pronoun does a participle sometimes relate? When a participle follows the verb *to be*, to what does it relate? When it follows the verb *to have*, to what does it relate?

To what does the nominative case of a noun or pronoun relate? Name the exceptions? To what do relative pronouns relate? What difference is there in the use of *who*, *which*, and *what*? When may *which* be applied to persons? When the relative is antecedent come together, and are both nominatives, to what verb is the rela-

tive nominative, and to what is the antecedent? What besides a noun or pronoun may be the antecedent to a relative? In interrogative sentences to what does the relative generally relate?

To what does every finite verb relate? Has the infinitive verb a nominative? Does it ever become nominative to another verb? To what parts of speech do adverbs relate? What does a preposition express? What may the antecedent term of a prepositional relation be? What is the subsequent term generally? Is the same antecedent term ever followed by two or more subsequent terms? Are both the antecedent and subsequent terms always expressed? Does the preposition always come between the terms of relation? Where should the preposition be generally placed? When should not two different prepositions be used? When does a sentence require different prepositions? How may the antecedent term of relation be found? How may the subsequent term be known? When does a preposition appear to have no antecedent term of relation?

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## CONSTRUCTION OR ARRANGEMENT.

Construction or arrangement is that part of grammar which treats of the proper position of words in a sentence.

Arrangement is of two kinds; namely:—

1. The grammatical, or natural arrangement, called also the 'Conventional.'
2. The rhetorical, or inverted arrangement, called also the 'Emphatical.'

The grammatical arrangement is that by which all the parts of a sentence are placed in their most usual or natural order, according to established rules and usage.

The rhetorical arrangement is that by which the words are thrown out of their natural order, with a view of rendering the sense more distinct or the sound more melodious.\*

In sentences conventionally arranged, the chief rules are the following:—

1. The subject or nominative precedes the verb.
2. The objective case follows the verb or participle.
3. The articles precede the nouns to which they belong.
4. The possessive case precedes the thing possessed.
5. Adjectives precede the nouns which they qualify.
6. The pronoun of the third person follows that of the second, and the pronoun of the first person follows both.
7. The relative pronoun follows its antecedent.
8. The infinitive mood follows the word which governs it.

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\* 'It is seldom of advantage to invert the style, except in poetic language; and therefore the best prose writers have the fewest instances of transposition. In poetry also this figure is to be condemned, if it endanger perspicuity, or add not to the beauty and harmony of the verse.'—*Harrison's Grammar*.

9. The past participle, and not the past tense, follows *have* and *be*.

10. Adverbs precede adjectives, but they generally follow verbs.

11. Prepositions precede the words which they govern.

12. Conjunctions stand between the words which they connect.

In sentences rhetorically arranged, the preceding rules are not observed, the chief object being to place the emphatical words in that part of the sentence which is best for fixing the attention of the reader or learner.

*An Example of Inverted Construction.*

'So spake th' Omnipotent, and with his words  
All seem'd well pleased ; all seem'd, but were not all.'—*Milton*.

*The same transposed.*

So the Omnipotent spake, and all seemed well pleased with his words ; all seemed, but all were not.

## RULES OF ARRANGEMENT.

NOTE.—The following rules teach the grammatical arrangement: the rhetorical arrangement is contained in the notes that follow each rule.

### RULE 1.—THE SUBJECT.

The subject or nominative case generally precedes the verb ; as,

*Truth is* always consistent with itself.  
*By others' faults wise men correct* their own.  
*Without a friend, the world is* but a wilderness.

NOTE.—The subject is placed after the verb in the following situations :—

- (a) When the verb is in the imperative mood ; as,  
Go *thou* to thy seat. Go *ye* into all the world.
- (b) When a question is asked without an interrogative pronoun ; as,  
Lovest *thou* me ? Art *thou* for us or against us ?
- (c) When a supposition is made without a conjunction ; as,  
Were *I* in his place. Had *he* been at home.
- (d) When great emphasis is required ; as,  
'Great is *Diana* of the Ephesians.'

(e) When an earnest wish is expressed; as,

May *I* be successful in this undertaking!

(f) When the verb is preceded by *here*, *there*, *where*, *hence*, *thence*, &c.; as,

Here am *I*. There was a *man*. Hence come *wars*, &c.

(g) When such verbs as *said*, *replied*, &c., introduce the parts of a dialogue; as,

‘Socrates,’ said a *friend*, ‘thy judges have sentenced thee to death.’

‘And hath not Nature,’ replied *he*, ‘passed the same sentence upon them?’

### RULE 2.—THE OBJECT.

The objective case generally follows the verb or participle that governs it; as,

Prosperity *gains friends*, and adversity *tries them*.

She was *reading a letter* when I *entered the room*.

NOTE 1.—The object sometimes precedes the verb and its nominative when emphasis is required, and always when the object is a relative pronoun; as,

*Me* he restored to mine office, and *him* he hanged.

He *whom* I serve is eternal.

NOTE 2.—In poetry the object sometimes comes between the verb and its nominative; as,

‘The snake each year fresh *skin* resumes,  
And eagles change their aged *plumes*.’—*Carew*.

NOTE 3.—Sometimes ambiguity or misconstruction is produced, where the natural arrangement is not observed; as in the following sentence:—

‘And thus the son the fervent sire address’d.’—*Pope*.

Obs.—Here it may be asked, did the son address the sire, or the sire address the son?

### RULE 3.—ARTICLES.

Articles are placed before the nouns to which they belong; and if the noun is qualified by an adjective, the article is placed before both; as,

A book, a large book, *the* largest book.

‘A wit’s a feather, and a chief a rod:

An honest man’s *the* noblest work of God.’—*Pope*.

NOTE 1.—The article always stands between the noun and the adjectives *all* and *such*; and sometimes between the noun and the adjective *many*; as,

All *the* books, such *a* man, many *a* time.

'Secure that nought of evil could delight  
To walk in such *a* scene, on such *a* night.'—*Byron*.

NOTE 2.—When the words *so*, *as*, *how*, *too*, are used to qualify an adjective, the article is placed after the adjective; as,

So great *a* noise I have never heard.

He was as troublesome *a* boy as his brother.

How beautiful *an* epitaph he wrote!

She was too good *a* child to go unrewarded.

NOTE 3.—The definite article is placed after its noun when an adjective used as a title comes after the noun also; as,

Alfred *the* Great.

George *the* Third.

NOTE 4.—The definite article is sometimes elegantly used instead of a possessive pronoun; as,

He smote him on *the* cheek.

He stared me full in *the* face.

Men who have not bowed *the* knee to the image of Baal.

NOTE 5.—The definite article is sometimes used before words of the comparative or the superlative degree, to increase their emphasis; as,

*The more* I read Milton, *the more* I admire him.

*The sooner* you improve, *the better* for yourself.

*The more* you talk of yourself, *the less* you like to hear another talked of.

NOTE 6.—A nice distinction in the meaning is sometimes made by the use or omission of the indefinite article; as,

(a) 'He behaved with *a* little reverence.'

(b) 'He behaved with little reverence.'

Obs.—In sentence (a) the meaning is positive, as we imply that he had some reverence; in sentence (b) the meaning is negative, as we imply that he had none. By the former, we rather praise a person; by the latter, we dispraise him.

## RULE 4.—POSSESSIVES.

A noun or pronoun in the possessive case precedes the noun or thing possessed ; as,

*My brother's* book. Goodness has *its* reward.

'How odd, a single *hobgoblin's* nonentity  
Should cause more fear than a whole *host's* identity.'

NOTE 1.—The possessive case is sometimes separated by one or more adjectives from the noun possessed ; as,

The *farmer's* second eldest child.  
Send me some of *summer's* earliest fruit.

NOTE 2.—Short explanatory sentences should not be inserted between the possessive case and the thing possessed ; thus,

'They censured the governor's, as they called him, severe administration,'

should be,

'They censured the severe administration of the governor, as they called him,'

NOTE 3.—When the thing possessed is easily known, it is sometimes omitted, and the possessive case stands alone ; as,

At St. Paul's—that is, St. Paul's church.  
At the bookseller's—that is, the bookseller's shop.

NOTE 4.—When the name of the possessor consists of two or more terms, the sign of the possessive case is annexed only to the last ; as,

Paul the apostle's advice.  
The Duke of Wellington's statue.

NOTE 5.—When both a name and an occupation come together in the same clause, the sign of the possessive case is annexed to that which stands immediately before the thing possessed, and understood with regard to the other. And if the thing possessed be omitted by ellipsis, the sign of the possessive is annexed to the name only ; as,

I called at Smith the bookseller's shop.  
I called at Smith's the bookseller.

NOTE 6.—When the thing possessed belongs to two or more persons conjointly, the sign of the possessive case is annexed only to the last ; but when the thing possessed belongs to each separately, the sign of the possessive is put after each noun ; as,

It was my father and mother's house.  
It was my aunt's and my sister's opinion.

NOTE 7.—When several words come between the possessives, each takes the sign ; as,

It was John's as well as Robert's book.

#### RULE 5.—ADJECTIVES,

Adjectives precede the nouns which they qualify ; as,

'While words of *learned length* and *thund'ring sound*  
Amazed the *gazing rustics* ranged around ;  
And still they gazed, and still the wonder grew,  
That one *small head* should carry all he knew.'—*Goldsmith*.

NOTE 1.—The adjective is placed after the noun when an explanatory phrase depends upon it, or when it is used as a title ; as,

A man *rich* in good works.  
A person *worthy* to be praised.  
A nation *jealous* of its liberty.  
Alfred the *Great*. Tarquin the *Proud*.

NOTE 2.—Adjectives that signify dimension generally follow the noun of measure ; as,

The wall is six feet *high*.  
The river is two miles *broad*.  
The well is twelve yards *deep*.

NOTE 3.—When the ordinal adjectives *first*, *second*, *third*, &c., are applied to a series of kings, they come after the nouns ; as,

Edward the *Sixth*. Henry the *Eighth*.

NOTE 4.—The adjective is frequently separated from its noun by some part of the verb *to be*, and occasionally by other intransitive verbs ; as,

'The weather was *calm*, and the scene *delightful*.'

NOTE 5.—Adjectives that relate to pronouns generally follow them ; as,

‘They left me *weary* on the cold ground.’

NOTE 6.—When two or more adjectives are used to qualify the same noun, they are often set after the noun ; as,

‘Truth appeared with looks *serene, courteous, cheerful*, and yet *modest*.

NOTE 7.—When the adjectives are emphatic, they may begin a sentence, and the nouns to which they belong may be separated from them by a verb ; as,

‘*Just and true* are all thy ways.’

‘*Happy* is the man who walks in wisdom’s way.’

NOTE 8.—When an ordinal adjective and a cardinal come together, the ordinal should precede the cardinal when two or more of the same collection is meant ; thus,

The *two first* boys in the class  
should be

The *first two* boys in the class.

#### RULE 6.—PERSONAL PRONOUNS.

When personal pronouns of different persons are connected, the third person should be placed after the second, and the first person should be placed last ; as,

Thou and he were present.

He and I were present.

You and I were present.

NOTE 1.—A personal pronoun should not be employed in the same part of a sentence together with the noun for which it stands. Thus,

The queen *she* is just  
should be

The queen is just.

NOTE 2.—In poetry the pronoun is sometimes repeated after its noun ; as,

‘My banks *they* are covered with bees.’—*Shenstone*.



NOTE 3.—When particular emphasis is required, the pronoun is sometimes repeated after its noun in prose also; as,

‘The Lord *he* is God, the Lord *he* is God.’—*Old Test.*

### RULE 7.—RELATIVES.

The relative pronoun follows its antecedent; as,

The man *whom* you admire deserves not your confidence.  
Happy is he *that* profits by another’s experience.

NOTE 1.—In poetry the antecedent sometimes comes after the relative; as,

‘*Who* noble ends by noble means obtains,  
Or, failing, smiles in exile or in chains,  
Like good Aurelius should he reign, or bleed  
Like Socrates, *that man* is great indeed.’—*Pope.*

NOTE 2.—The relative is sometimes used without its antecedent; as,

‘*Who* steals my purse steals trash,’  
for  
*He who* steals my purse, &c.

NOTE 3.—The relatives always precede the verb, in whatever case they may be; as,

Nominative ..... ‘He is wise to no purpose, *who* is not wise for himself.’

Possessive ..... ‘There stood by me this night the angel of God, *whose* I am,’ &c.

Objective ..... ‘Men commonly shun those *whom* they fear.’

### RULE 8.—THE INFINITIVE.

A verb in the infinitive mood follows the verb, noun, adjective, or participle which governs it; as,

He loves *to read*.  
She has a desire *to improve*.  
She is anxious *to learn*.  
They are learning *to write*.

NOTE 1.—The infinitive mood is sometimes placed before the governing word, to render it more emphatic; as,

*Learn* it you must.

*To do good and to communicate* forget not.

NOTE 2.—The infinitive mood is sometimes used absolutely ; as,

*To speak* the truth, I was in error.

#### RULE 9.—PARTICIPLES.

The past participle, and not the past tense, follows the verbs *have* and *be* ; as,

'I have *written*,' not, I have *wrote*.

'She was *smitten*,' not, She was *smote*.

NOTE 1.—Participles are generally placed *after* the words to which they relate, but sometimes they are placed *before* them ; as,

'*Immur'd* in cypress shades, a sorcerer dwells.'—*Milton*.

'*Taught* by that power that pities me,  
I learn to pity them.'—*Goldsmith*.

NOTE 2.—The present participle is sometimes used absolutely ; as,

Generally *speaking*, the children are attentive.

NOTE 3.—In poetry we sometimes find the past tense used by poetical license for the past participle, and the participle used for the past tense, but this practice should not be imitated ; as,

'Into those common-places look  
Which from great authors I have *took*.'—*Prior*.

'For sixteen years the cause was spun,  
And then stood where it first *began*.'—*Swift*.

'Then finish what you have *began*,  
But scribble faster if you can.'—*Dryden*.

#### RULE 10.—ADVERBS.

Adverbs usually precede the adjectives and follow the verbs with which they are connected, and are placed as near as possible to the words which they modify ; as,

The counsellor made a *very* sensible speech.  
He spoke *eloquently* and *forcibly*.

NOTE 1.—The adverb *enough* is always placed after the adjective which it modifies ; as,

‘My house is large *enough*.’

NOTE 2.—The adverb *only* is always placed immediately before the word which it modifies ; thus,

Edward VI. only reigned six years  
should be  
Edward VI. reigned only six years.

NOTE 3.—The adverbs *never*, *sometimes*, *often*, *seldom*, generally precede single verbs ; as,

‘I *never* heard a finer piece of satire.’—*Swift*.  
‘Fear *sometimes* adds wings to the heels.’—*Montaigne*.  
‘Deference *often* shrinks,’ &c.—*Shenstone*.  
‘He who *seldom* speaks,’ &c.—*Lavater*.

NOTE 4.—When a *personal* verb is followed by an infinitive or a participle, the adverb is generally placed between them ; as,

He can *readily* solve any sum in proportion.  
He was *attentively* heard by the whole court.

NOTE 5.—The adverbs *hence*, *thence*, *whence*, require no preposition before them, for they imply a preposition in their meaning ; thus,

Hence signifies from this place.  
Thence „ from that place.  
Whence „ from what place.

NOTE 6.—The adverbs *hither*, *thither*, *whither*, should be used with verbs of motion, but the adverbs *here*, *there*, *where* with verbs of rest ; thus,

‘Come *hither* to me’—not ‘come *here* to me.’  
‘She sits *there* daily’—not ‘she sits *thither* daily.’

NOTE 7.—Two negative adverbs should not be employed in the same clause to express a negation ; thus,

‘I did *not* say *no* such thing’  
should be  
‘I did not say any such thing,’ or ‘I said no such thing.’

NOTE 8.—Two negatives are sometimes employed to express an affirmation ; as,

‘He is *not* an *unwelcome* guest;’

that is,

‘He is a *welcome* guest.’

‘Let me wander *not unseen*;’ that is, ‘*seen*.’

#### RULE 11.—PREPOSITIONS.

Prepositions usually precede the words which they govern; as,

‘Whether this portion *of* the world were rent  
By the rude ocean *from* the continent,  
Or thus created, it was sure design’d  
To be the sacred refuge *of* mankind.’—*Waller*.

NOTE 1.—Prepositions must be employed agreeably to the usage and idiom of the language, so as to express the relations intended.

Obs.—The prepositions proper to be employed in each case must be learned, not by rules, but by becoming familiar with the usage of good writers.

NOTE 2.—Some verbs admit different prepositions after them, the sense generally varying with each.

To correspond { *with* (to keep up intercourse by letters).  
                    { *to* (to fit, to suit, to be adapted to).

To differ { *with* (to be of a contrary opinion, to disagree).  
              { *from* (to have qualities not the same, to be unlike).

To divide { *between* (two persons or things).  
              { *amongst* (three or more persons or things).

NOTE 3.—Nouns and adjectives generally require the same prepositions after them as the verbs from which they are derived; as,

To comply <i>with</i> .	Compliance <i>with</i> .
To depend <i>on</i> .	Dependence <i>on</i> .
To confide <i>in</i> .	Confidence <i>in</i> .
To differ <i>from</i> .	Difference <i>from</i> .
To conform <i>to</i> .	Conformable <i>to</i> .

NOTE 4.—It is inelegant to separate the preposition from its noun, with a design to connect different prepositions with the same noun; as,

‘He will repent *of*, and refrain *from*, his former courses.

Better thus—

He will repent of his former courses, and refrain from them.

NOTE 5.—The preposition is sometimes separated from the relative which it governs, and placed at the end of a clause or sentence; but this practice should not be imitated. Thus:—

‘Gay’s Fables is the book which I speak of.’

Better thus —

Gay’s Fables is the book of which I speak.

NOTE 6.—The preposition *in* is used before names of countries, streets, and adjacent cities or large towns. *At* is used before villages, single houses, and foreign cities; as,

He lives *in* France, *in* Oxford Street, *in* London.

He resides *at* Hackney, *at* No. 1, *at* Paris.

NOTE 7.—The preposition *to* is used before names of places after verbs and participles of motion; but the preposition *at* is used after an intransitive verb or its participle in the same situation; as,

I went *to* Paris the same day.

I was *at* Paris the same day.

I am going *to* the fair.

I have been *at* the fair.

NOTE 8.—*Into* differs from *in*: the former includes the idea of motion, with change of place or entrance to a new one; the latter, that of rest, or motion confined to a particular place. Thus:—

To walk <i>into</i> a house	} have different meanings.
and	
To walk <i>in</i> a house	

NOTE 9.—The preposition *for* should not be used before the infinitive mood. Thus:—

We ought *for* to worship

should be

We ought to worship.

## RULE 12.—CONJUNCTIONS.

Conjunctions usually stand between the words and clauses which they connect; as,

Virtue procures *and* preserves friendship.

This is not Henry’s, *but* Charlotte’s book.

You may overcome by policy better *than* by passion.

Ovid says *that* it is a sort of pleasure to weep.

NOTE 1.—The conjunction sometimes stands at the beginning of a sentence ; as,

*If* the clock were wound up, it would strike.  
*Unless* he act prudently, he will not succeed.

NOTE 2.—Some conjunctions require other corresponding words to accompany them in the same sentence. Thus:—

Though	—yet	as	<i>Though</i> the book is small, <i>yet</i> it is very useful.
Although	—yet	"	<i>Although</i> he is young, <i>yet</i> he is diligent.
Neither	—nor	"	I have <i>neither</i> seen <i>nor</i> heard of him.
Either	—or	"	<i>Either</i> you <i>or</i> I must write.
Whether	—or	"	<i>Whether</i> we live <i>or</i> die.
Both	—and	"	Reading is <i>both</i> pleasant <i>and</i> profitable.
So	—that	"	He was <i>so</i> attentive <i>that</i> he soon improved.
So	—as	"	Liverpool is not <i>so</i> large <i>as</i> London.
As	—as	"	His hair is <i>as</i> white <i>as</i> snow.
As	—so	"	<i>As</i> thy day, <i>so</i> shall thy strength be.

NOTE 3.—The conjunction *than* follows *rather* and *other*, and words in the comparative degree ; as,

I would *rather* give it *than* keep it.  
 'Having no *other* riches *than* a breed of lean sheep.'  
 'What is *sweeter than* honey, or *stronger than* a lion?'

NOTE 4.—The conjunction *nor* is frequently used after *not* and *no* ; and the conjunction *as* or *that* generally follows *such*. Thus:—

'The race is *not* to the swift, *nor* the battle to the strong.'  
 'There is *no* work, *nor* device, *nor* knowledge, &c., in the grave.'  
*Such* things *as* those never neglect.  
 It produced *such* a shock *that* it stunned me.

NOTE 5.—The conjunction *though*, and some others, are sometimes used without a corresponding conjunction ; as,

'*Though* I speak with the tongues of men and of angels, and have not charity, I am become *as* sounding brass or a tinkling cymbal.'

NOTE 6.—The conjunction *than* is sometimes followed, but improperly, by the objective case of a relative pronoun ; as,

- (a) 'Alfred, *than whom* never wiser prince governed England.'  
 (b) 'His father, *than whom* I never knew a better man, is dead.'

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\* Many authors consider the phrase '*than whom*' to be correct in such sentences as the foregoing ; but that the expression is improper appears very evident to me, for the following reasons:—

## INTERJECTIONS.

1. Interjections have no dependent construction or grammatical relation with the other parts of a sentence; as,

Alas ! what have I done ?  
Oh ! say no more about it.

2. The interjections O ! oh ! ah ! are sometimes followed

1. Conjunctions do not govern the cases of nouns or pronouns; therefore the conjunction *than* does not govern the relative *whom*.

2. The conjunction *than* requires the same case after it as that which goes before it; as,

He is wiser than *I*, that is, than *I* am, where *He* and *I* are both nominatives.

I love *you* better than *him*, that is, than I love him, where *you* and *him* are both objectives.

Therefore the relative, if used at all after *than*, should agree in case with the noun preceding it, which in each of the examples (a) and (b) is in the nominative case.

3. If the sentence be transposed, and a noun or a personal pronoun be used instead of the relative, it must be in the nominative case; as,

Alfred, a wiser prince than *he* (was) never governed England;  
or thus—

A wiser prince than *Alfred* (was) never governed England.

Therefore such expressions as 'Alfred than whom' are improper.

Some grammarians are of opinion that *than* in such examples is a preposition, and therefore may govern an objective case. But they should remember that, in making comparisons, words in the comparative degree require a conjunction to accompany them, but they do not require a preposition; therefore, *than* (the word required after the comparative *wiser* in the example) is not a preposition.

The following quotations from various grammars will show how authorities differ on this subject:—

1. 'The relative *who*, following the conjunction *than*, must be put in the objective case.'—*Knowles's Gram.* and *Devie's Gram.*

2. 'The conjunction *than* before *whom* is construed as a preposition.'—*Andrew's Gram.*

3. 'The particle *than* must therefore be considered in our language sometimes as a conjunction and sometimes as a preposition.'—*English Tutor.*

4. 'When the relative *who* immediately follows *than*, it seems to form an exception to the rule; for in that connection the relative must be in the objective case.'—*Murray's Gram.*

5. 'The relative *who* after the conjunction *than* must be put in the accusative case.'—*Sabine's Guide to Elocution.*

6. '*Than* was formerly used as a preposition, and took an objective case after it. When joined with a relative pronoun, it still retains its character of preposition.'—*M'Culloch's Gram.*

1. 'When *who* immediately follows *than*, it is used improperly in the objective case; than *whom* is not grammatical.'—*Lennie's Gram.*

2. '*Than*, being a conjunction, and not a preposition, cannot govern any case.'—*Bromby's Gram.*

3. 'The word *than* must not govern the relative in the objective case. "Alfred than *whom*" ought to be "Alfred than *who*," or rather *than he*.'—*Hiley's Gram.*

4. '*Than* should never be allowed to have the office of a preposition, unless in the relative expression "*than whom*," which nothing but inveterate custom has sanctioned.'—*Hunter's Gram.*

5. 'The conjunction *than* is said to govern the relative in the objective case; this arises from mistake (from supposing *than* to be a preposition), and should not be imitated.'—*Sullivan's Gram.*

6. 'The use of *whom*, instead of *who*, has been introduced by custom, though contrary to analogy. . . This is evidently ungrammatical.'—*Dei Mar's Gram.*

by the objective case of the first person, but by the nominative case of the second person ; as,

Ah me! woe is me!  
O thou sun! O ye stars!

'Oh ye! who, sunk in beds of down,  
 Feel not a want but what yourselves create,  
 Think for a moment of his wretched fate,  
 'Whom friends and fortune quite disown!'—*Burns.*

3. Sometimes a phrase, clause, or part of a sentence is used as an interjection ; such may be called an interjectional phrase or exclamatory clause ; as,

‘Be wise with speed:  
A fool at forty is a fool indeed!’—*Young*.  
‘How blind is pride! what eagles are we still  
In matters that belong to other men!  
What beetles in our own!’—*Chapman*.

## ON ELLIPSIS.

For the sake of conciseness and elegance of expression, it is customary to employ an ellipsis or omission of some word or words which the sense can supply, but which are necessary to a full and perfect construction.

### EXAMPLES.

**Of the Article .....The bow and arrows are broken (*the* arrows).**

**" Noun .....I called at the bookseller's (*bookseller's shop*)**

**" Adjective.....Much rain and snow (*much* snow).**

**" Pronoun .....The horse you bought is lame (*which* you bought).**

**" Verb.....To err is human, to forgive divine (*is* divine).**

**" Participle.....Loving darkness rather than light (*loving* light).**

**" Adverb .....He reads and writes well (*reads well*).**

**" Preposition ...I gave it to Mary and Ann (*and to* Ann).**

**" Conjunction...John, James, and Harry are here (*John and* James).**

**" Interjection...Oh, the perverseness! the villany of men!  
(*oh, the villainy*).**

**NOTE 1.**—Sometimes a considerable part of a sentence is omitted by ellipsis; as,



'Nature has given to animals one time to act, (Nature has given to animals) another (time) to rest.'

'During the unsettled reign of Charles and (during the unsettled reign) of James.'

'It is our duty to show respect to the virtuous, and (it is our duty to show) deference to our superiors.'

NOTE 2.—But if the ellipsis causes ambiguity, weakens the force of the sentence, or renders it ungrammatical, it should not be used.

#### EXAMPLES CONTAINING WORDS IMPROPERLY OMITTED.

(a) 'She wished that heaven had made her such a man.'

*Shakspeare.*

(b) 'And virgins smiled at what they blush'd before.'—*Pope.*

(c) 'In the temper of mind he was then.'

Obs.—In example (a) the meaning may be, either, she wished that she herself, instead of being born a woman, had been made such a man, *her* and *man* being construed as in apposition; or, that such a man had been made for her. The latter is evidently Shakspeare's meaning, *for* being understood.

In example (b) it should be 'smiled at what they blushed at before,' both verbs requiring *at* after them; thus, 'they smiled at that, at which they blushed before.'

In example (c) both the relative and the preposition are omitted, and when supplied it will stand thus, 'In the temper of mind in which he was then,' or 'in which he then was.'

#### DIRECTIONS FOR USING ELLIPSIS.

1. When the same article is applied to two or more nouns, it is usual to place it only before the first; but when a different form of the article is necessary, it must be repeated; as,

A house and garden.

A house and an orchard.

2. The noun which governs the possessive case of a noun or pronoun may be omitted when the thing possessed is known; as,

I called at the bookseller's.

These books are mine.

3. The noun is frequently omitted after an adjective in the comparative degree; as,

The Apennines are high mountains, but the Alps are higher.

'I will pull down my barns and build larger.'

4. When several affirmations are made of the same noun, it is usual to place the noun only before the first; as,

The judge examined them and pronounced the sentence.  
'And Joseph came in, and looked upon them.'

5. When two or more nouns qualified by the same adjective are joined together, the adjective is placed only before the first; as,

A kind lady and gentleman;  
that is,

A kind lady and (a kind) gentleman.

6. But when the adjectives are different, or cannot with propriety be joined to each noun separately, the ellipsis should not be used. Thus:—

A magnificent coach and horses;  
better thus—

A magnificent coach and fine horses.

7. An ellipsis of the pronoun may be made when the same pronoun is the nominative or objective of several verbs, or possessing several nouns; as,

He reads and writes; that is, he reads and *he* writes.  
I love and fear him; " I love *him* and I fear him.  
His wife and daughter; " his wife and *his* daughter.

8. The relative is very frequently omitted when it is in the objective case; as,

The companion I love,  
for  
The companion whom I love.

9. In making comparisons, the verb is frequently omitted in the latter of two sentences; as,

You are taller than I; that is, than I am.  
I am stronger than thou; " than thou art.

10. The infinitive verb is frequently omitted after the verbs *do*, *have*, *shall*, *will*, *may*, *can*, *must*; as,

We succeeded, but they did not; that is, did not succeed.  
They must and shall be punished; " must be punished.  
I shall do it if I can; " if I can do it.

11. An adverb modifying two or more verbs, adjectives, or phrases, is expressed but once; as,

He spoke and acted wisely (spoke wisely).  
Thrice I went and offered my services (thrice I offered).



O pity and shame !  
                   that is,  
 O pity! O shame !

19. Generally speaking, whatever word presents itself more than once in the formation of a sentence, may be left out where its repetition would be inelegant. This rule includes many of the preceding ones. Thus :—

This is my master's horse,  
                   or  
 This horse is my master's,  
                   for  
 This horse is my master's horse.

20. Words that are necessarily implied need not be expressed ; as,

I live at Richmond.

(*Life* is necessarily implied, and therefore it is not requisite to express it.)

21. All words that use and custom suppress may be omitted ; as,

To sleep all night ; that is, to sleep (through) all (the) night.  
 At ten o'clock ;           "   at ten o(n the) clock.  
 To walk a mile ;           "   to walk (over or through) a mile.  
 He departed this life ;   "   he departed (from) this life.

\* Thus ellipses or abbreviations are the wheels of language, the wings of Mercury. And though we might drag along without them, it would be with much difficulty, very heavily and tediously.—*H. Tooke*.

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## ON TRANSPOSITION.

Transposition consists in changing the order of words or clauses of a sentence. In the English language sentences admit of a considerable variety of arrangement, and it will be found a most useful exercise to resolve inverted sentences into their natural order, supplying ellipses if there be any.

Inverted sentences are of very frequent occurrence both in prose and in poetry, and many passages which appear difficult to be parsed, analysed, or paraphrased as they stand, become easy and clear when reduced to their natural order and freed from ellipsis. The following are examples of inverted sentences changed to the natural order.

## EXAMPLE 1.

'Whom ye ignorantly worship, him declare I unto you.'

*Transposed.*

I declare unto you him whom ye ignorantly worship.

## EXAMPLE 2.

'Needful austerities our wills restrain,  
As thorns fence in the tender plant from harm.'

*Transposed.*

Needful austerities restrain our wills, as thorns fence in the tender plant from harm.

## EXAMPLE 3.

'He spake ; and to confirm his words outflow  
Millions of flaming swords, drawn from the thighs  
Of mighty cherubim.'

*Transposed.*

He spake, and millions of flaming swords, drawn from the thighs of mighty cherubim, outflow to confirm his words.

## EXAMPLE 4.

'Yet half his strength he put not forth, but check'd  
His thunder in mid volley, for he meant  
Not to destroy, but root them out of heaven.'

*Transposed and ellipsis supplied.*

Yet he put not forth half (of) his strength, but (he) checked his thunder in mid volley, for he meant not to destroy (them) but (he meant to) root them out of heaven.

## EXAMPLE 5.

'Of man's first disobedience and the fruit  
Of that forbidden tree, whose mortal taste  
Brought death into the world, and all our woe,  
With loss of Eden, till one greater Man  
Restore us, and regain the blissful seat,  
Sing, heavenly muse.'

*Transposed and ellipsis supplied.*

Heavenly muse, sing (thou) of man's first disobedience, and (of) the

fruit of that forbidden tree, whose mortal taste brought death into the world, and (brought) all our woe, with the loss of Eden, till one greater Man (shall) restore us, and (shall) regain the blissful seat (for us). \

## CAUTIONS.

(Relating to the construction of sentences.)

1. Double comparatives should not be used. Thus:—

<i>Incorrect</i>	<i>Correct</i>
He has the <i>lesser</i> share.	He has the <i>less</i> share.

2. The pronoun *them* should not be used instead of the demonstrative adjectives *these* or *those*. Thus:—

<i>Incorrect</i>	<i>Correct</i>
Give me <i>them</i> books.	Give me <i>those</i> books.

3. Adjectives may not be used in the place of adverbs, except occasionally in poetry. Thus:—

<i>Incorrect</i>	<i>Correct</i>
Swifter than the wind she ran.	More swiftly than the wind she ran.

4. The singulars *this* and *that* should not be used with plural nouns, nor the plurals *these* and *those* with singular nouns. Thus:—

<i>Incorrect</i>	<i>Correct</i>
He has not been here <i>this</i> four months.	He has not been here <i>these</i> four months.
I like <i>these</i> kind of apples best.	I like <i>this</i> kind of apples best.

5. The superlative degree should not be used when only two persons or things are compared. Thus:—

<i>Incorrect</i>	<i>Correct</i>
John is the <i>strongest</i> of the two.	John is the <i>stronger</i> of the two.

6. *Than*, and not *then* or *but*, must be used after the comparative degree, and *of* after the superlative. Thus:—

<i>Incorrect</i>	<i>Correct</i>
He was no sooner up <i>but</i> he departed.	He was no sooner up <i>than</i> he departed.
He was the tallest <i>among</i> them.	He was the tallest <i>of</i> them.

7. The adverb *no* should not be improperly used for *not*. Thus:—

<i>Incorrect</i>	<i>Correct</i>
Whether he will or <i>no</i> .	Whether he will or <i>not</i> .

8. The adjective *such* is properly applied to *species* or *nature*; the adverb *so* is properly applicable to *degree*; as,

- ‘ Shall not my soul be avenged on *such* a nation as this ?’  
 ‘ To whom we gave *no such* commandment.’  
 ‘ What nation is there *so* great, that hath statutes *so* righteous ?’

<i>Incorrect</i>	<i>Correct</i>
He was <i>such</i> an extravagant young man.	He was <i>so</i> extravagant a young man.
She is <i>such</i> a great talker that few like her company.	She is <i>so</i> great a talker that few like her company.

9. The indefinite article *a* should not be used superfluously. Thus:—

<i>Incorrect</i>	<i>Correct</i>
He can give <i>a</i> testimony of its convenience.	He can give testimony of its convenience.
She is disposed to <i>a</i> melancholy.	She is disposed to melancholy.

10. A noun of multitude should not be used as singular and plural in the same sentence. Thus:—

<i>Incorrect</i>	<i>Correct</i>
My people <i>is</i> foolish, they <i>have</i> not known me.	My people are foolish, they have not known me.

11. The pronoun *what* should not be used instead of the conjunction *that*; as,

<i>Incorrect</i>	<i>Correct</i>
He will not believe but <i>what</i> I am to blame.	He will not believe but <i>that</i> I am to blame.

12. The phrases *more perfect* and *most perfect* are improper, because perfection admits of no degrees of comparison. We may say *nearer* or *nearest* to perfection, or *more* or *less* imperfect.

13. The tenses of verbs should be used properly. The present infinitive should follow the past tense of another

verb. Universal truths are always expressed in the present tense ; as,

*Incorrect*

I expected to have found him better.  
He hardly knew that two and two *made* four.

*Correct*

I expected to find him better.  
He hardly knew that two and two *make* four.

## QUESTIONS FOR EXAMINATION.

What do you understand by construction or arrangement ? How many kinds of arrangement are there ? What is the grammatical arrangement ? What is the rhetorical arrangement ? What are the chief rules of the grammatical arrangement ? What is the chief object in the rhetorical arrangement ? Where is the subject or nominative case generally placed ? When is the subject placed after the verb ? In what part of a sentence is the object generally placed ? When does the object precede the verb ? Where does the object sometimes come in poetry ?

Where are the articles generally placed ? Where does the article stand when the noun is qualified by the adjectives *all*, *such*, and *many* ? Where does it stand when the words *so*, *as*, *how*, *too*, are used to qualify the adjective ? When is the definite article placed after its noun ? Give an example of the definite used instead of the possessive case. For what purpose is the definite article sometimes used before words of the comparative degree ? Show that a nice distinction in meaning may be made by the use or omission of an article.

What does the noun or pronoun in the possessive case generally precede ? By what is the possessive case sometimes separated from the noun possessed ? What should not be inserted between the possessive case and the thing possessed ? When may the thing possessed be omitted ? When the name of the possessor consists of two or more terms, where is the apostrophe placed ?

In what part of a sentence are adjectives generally placed ? When are adjectives placed after their nouns ? Do adjectives that relate to pronouns follow or precede them ? When may an adjective be separated from its noun ? When an ordinal and a cardinal adjective come together, which is placed first ?

When personal pronouns of different persons are connected, in what order should they be placed ? Where should not a personal pronoun be employed ? Give the exceptions. What does a relative pronoun follow ? Does the relative ever precede its antecedent ? Give an example in which the relative is used without an antecedent. What is the relative with regard to the verb ?

How is the infinitive mood generally placed ? Is the infinitive ever placed before the governing verb ? Is the infinitive ever used absolutely ? What does the past participle generally follow ? Is the present participle ever used absolutely ? What is the usual position of adverbs ? State the exceptions. What difference in use is there between the adverbs *hither*, *thither*, *whither*, and the adverbs *here*, *there*, *where* ? What are two negatives sometimes employed to express ?

What is the usual position of prepositions ? How must prepositions be employed ? Do verbs admit of more than one preposition after them ? What are the principal points requiring attention in the use of prepositions ? Where do conjunctions usually stand ? What do some conjunctions require in the same sentence ? Repeat the corresponding words. What does the conjunction *than* follow ? What do the conjunctions *nor*, *as*, *that*, frequently follow ? What sometimes follows the conjunction *than* ? Have interjections a dependent construction or grammatical relation with the other parts of a sentence ? What sometimes follows the interjections *O* ! *oh* ! *ah* ! What is sometimes used as an interjection ?

What do you understand by ellipsis ? Give examples. Give an example of part of a sentence omitted by ellipsis. When should ellipsis not be used ? Give some directions for using ellipsis. What do you understand by transposition ? Give examples. What cautions are given relating to the construction of sentences ?



## EXERCISES ON SYNTAX.

## EXERCISE 1.

Reduce the following passages to their natural order, supplying any ellipses that may be wanted to complete the construction :—

- (a) 'On a sudden, open fly,  
With impetuous recoil and jarring sound,  
Th' infernal doors.'—*Milton*.
- (b) 'Achilles' wrath, to Greece the direful spring  
Of woes unnumber'd, heav'nly goddess, sing.'—*Pope*.
- (c) 'For of the soul the body form doth take;  
For soul is form, and doth the body make.'—*Spenser*.
- (d) 'Words learn'd by rote a parrot may rehearse,  
But talking is not always to converse:  
Not more distinct from harmony divine,  
The constant creaking of a country sign.'—*Cowper*.
- (e) 'Yet not the more  
Cease I to wander where the muses haunt;  
Clear spring, or shady grove, or sunny hill,  
Smit with the love of sacred song; but chief  
Thee, Sion, and the flow'ry brooks beneath  
That wash thy hallowed feet, and warbling flow,  
Nightly I visit.'—*Milton*.
- (f) 'Firm-paced and slow, a horrid front they form,  
Still as the breeze, but dreadful as the storm;  
Low murmuring sounds along their banners fly,  
Revenge or death—the watchword and reply;  
Then peal'd the notes, omnipotent to charm,  
And the loud tocsin toll'd their last alarm !'—*Campbell*.

## EXERCISE 2.

Supply *one necessary* word in each of the following sentences.

Your remark is worthy observation.  
I can boast few graces of composition.  
He gave me opportunity of reading.  
Our mode of commenting the cree  
Your brother writes me often.  
He removed some distance from me.  
Do always that is righteous.  
We speak that we know to be true.  
She stayed no longer than her brother came.  
Few will subscribe this opinion.

## EXERCISE 3.

Omit *one unnecessary* word in each of the following sentences.

I have already observed in another place.  
 They retreated back to Scotland.  
 It is equally the same thing.  
 They sought after you a long time.  
 She is near at hand.  
 Both to the Jews and also to the Greeks.  
 There is not any the least foundation for it.  
 Soon after they both met to decide the matter.  
 They are both equal in capacity.  
 A clear manifestation of his mission.  
 I need not mention it over again.  
 Nearly about that time he departed.  
 She covered it over with her apron.  
 We prefer the old original reading.  
 Notwithstanding of this great commotion.  
 They approach towards each other.  
 His servants ye are to whom ye obey.  
 The alarm spread throughout all the camp.

## EXERCISE 4.

What fault is to be found with each of the following sentences?

- |  |             |
|--|-------------|
| 1. 'The shew-bread which is not lawful to eat but for the priests alone.' .....      | New Test.   |
| 2. 'The calm in which he was born and lasted so long.' .....                         | Clarendon.  |
| 3. 'As any of these three qualifications are most conspicuous and prevailing.' ..... | Addison.    |
| 4. 'Laying the suspicion upon somebody, I know not who, in the country.' .....       | Swift.      |
| 5. 'What is true of science, is still more true of literature.' .....                | Channing.   |
| 6. 'Like mountain cat, who guards her young.' .....                                  | Scott.      |
| 7. 'Him whom ye pretend reigns in heaven.' .....                                     | Adventurer. |
| 8. 'Whom do men say that I the Son of Man am?' ...                                   | New Test.   |
| 9. 'Those who he thought true to his party.' .....                                   | Clarendon.  |
| 10. 'Which rule, if it had been observed, a neighbouring prince would,' &c. ....     | Atterbury.  |
| 11. 'What said these men? and from whence came they?' .....                          | Old Test.   |
| 12. 'Christian and Moor in death promiscuous lay, each where they fell.' .....       | Southey.    |

## EXERCISE 5.

In the following passage there are two relative pronouns expressed, and one understood; each of these has an antecedent. Write down the six words in the order in which they occur, and tell the case of each.

*Passage.*

'The person whose clothes are extremely fine, I am apt to consider as not being possessed of any superiority of fortune, but resembling those Indians who are found to wear all the gold they have in the world in a bob at the nose.'—*Goldsmith*.

## EXERCISE 6.

'O father abbot,  
An old man, broken with the storms of state,  
Is come to lay his weary bones among ye;  
Give him a little earth for charity.'—*Shakspeare*.

*Questions to be Answered.*

1. In what case is each of the following words:—*father, abbot, ye, earth*?
2. What do you understand by *concord*? What concords of syntax occur in this passage?
3. What parts of speech are *for* and *state* respectively? Do you know this by their form, or by their positions in the sentence? Give instances in which they are other parts of speech than they are in this passage.
4. Why are different forms of the indefinite article used in the second and fourth lines? When is *a* used, and when is *an*? Is *a* ever used for any other part of speech?

## EXERCISE 7.

Correct the errors in the use of the past participle or the past tense in the following.

'Hear a poor PASSIVE PARTICIPLE's case,  
And, if thou canst, restore me to my place.  
Till just of late good English has thought fit  
To call me *written*, or to call me *writ*;  
But what was *writ* or *written*, by the vote  
Of writers now, hereafter must be *wrote*,  
And what was *spoken*, too, hereafter *spoke*,  
And measures never to be *broken*, *broke*.  
I never could be *driven*, but, in spite  
Of grammar, they have *drove* me from my right;  
None could have *risen* to become my foes,  
But what a world of enemies have *rose*!  
Who have not *gone*, but they have *went* about,  
And, *torn* as I have been, have *tore* me out.  
Passive I am, and would be, and implore

That such abuse may be henceforth *forbore*,  
 If not *forborne*, for by all spelling-book,  
 If not *mistaken*, they have all *mistook* ;  
 And, in plain English, it had been as well  
 If what has *fall'n* upon me had not *fell*.  
 Since this attack upon me has *began*,  
 Who knows what length in language may be *ran* ?  
 For if it once be *grew* into a law,  
 You'll see such work as never has been *saw*.  
 Part of our speech, and sense perhaps beside,  
 Shakes when I'm *shook*, and dies when I am *died*.  
 Let then the preter and imperfect tense  
 Of my own words to me remit the sense ;  
 Or, since we two are oft enough agreed,  
 Let all the learned take some better heed,  
 And leave the vulgar to confound the due  
 Of Preter tense and Participle too.'—*Anon.*

## EXERCISE 8.

Place appropriate prepositions after the following words.

Insist	Admit	Escape	Connect	Restored
Prevail	Assent	Longing	Taste	Listened
Raise	Profited	Caution	Pierced	Discern
Rely	Triumph	Confidence	Repented	Delighted
Originate	Hinted	Hanker	Dazzled	Hesitating
Prepare	Sinning	Domineering	Doat	Pretended

## EXERCISE 9.

Change the prepositions in the following for others more appropriate.

He had been accused with theft.  
 It was situated to the north-east side.  
 She took hold on my apron and tore it.  
 It is well adapted for your purpose.  
 She made a great alteration upon him.  
 I hope you will think on me.  
 Do you acquiesce with the addition ?  
 He was conversant about pictures.  
 It was computed to two millions sterling.  
 Learn to profit from the follies of others.  
 I have great need for his protection.  
 The Saxons reduced England to their power.  
 She appeared under the form of Venus.  
 He put it in his pocket.  
 She divided the school in six classes.  
 What evils originate from small causes.  
 It happened to fall into our observation.

## EXERCISE 10.

Define a preposition. Arrange in a tabular form the prepositions occurring in the following passage, and put opposite to each its antecedent term of relation on one side, and its subsequent term on the other side. What two words in it are governed by prepositions understood?

*Passage.*

'The beams of the sun, with incredible speed, pass from heaven, through the air, to the earth, endued with light and heat, by which it comforts us, and quickens the plants which God has provided for us, and given to us for our use and his glory.

## EXERCISE 11.

Construct ten sentences having respectively for their subjects,

1. An infinitive mood.
2. A participial phrase.
3. A clause of a sentence.
4. Two singular nouns joined by *and*.
5. Two singular nouns joined by *nor*.
6. Two singular nouns joined by *as well as*.
7. Two singular nouns joined by *with*.
8. A collective noun signifying unity of idea.
9. A collective noun signifying plurality of idea.
10. Two singular pronouns of different persons.

## EXERCISE 12.

1. Give the rule for the independent or absolute nominative, and construct a sentence to exemplify the rule.
2. When is a noun said to be in the nominative case of address? Construct a sentence to illustrate your answer.
3. What agreement exists between words in apposition? Construct a sentence containing two nouns in apposition.

## EXERCISE 13.

Examine the construction in the following expressions:—

- (a) The King of Prussia's cavalry.
- (b) It is they who are the real conspirators.

- (c) Either John or I was in fault.
- (d) Neither John nor I was in fault.
- (e) He loves me more than John.
- (f) And all the air a solemn stillness holds.

## EXERCISE 14.

Point out the superfluous words in the following : —

- 1. They both of them married soon after.
- 2. He left behind him an excellent discourse.
- 3. If in case she come, treat her kindly.
- 4. The cause of it is owing to your idleness.
- 5. His design was in order to procure arms.
- 6. That place of all others is unfit for you.

## EXERCISE 15.

'An old trite proverb let me quote —  
As is your cloth so cut your coat.'

*Questions to be Answered.*

- 1. What are the nominatives to the verbs *let* and *is* respectively?
- 2. In what cases are *proverb* and *coat*? What two cases of nouns are alike in form?
- 3. Is the sentence in the inverted or in the natural order? Transpose it.
- 4. In what moods are *quote* and *cut*? If in the infinitive, tell by what governed; if in any other mood, tell their nominatives.
- 5. What rules of government are used in the passage? Is any one of these rules used oftener than once?
- 6. Is *let* always used in the sense which it has in this passage? If not, give an example in which it is used in a different sense.

## EXERCISE 16.

In the following passage there are —

Three verbs in the imperative mood.  
Three verbs in the indicative mood.  
Two verbs in the infinitive mood.  
And four past participles.

Write them down in four columns separately.

'O, answer me:

Let me not burst in ignorance! but tell,  
Why thy canoniz'd bones, hearsed in death,  
Have burst their cerements! why the sepulchre,  
Wherein we saw thee quietly inurn'd,  
Hath oped his ponderous and marble jaws,  
To cast thee up again?' — *Shakspeare*.

## EXERCISE 17.

Correct the following by making two words change places in each sentence : —

It is well known all over England.  
 These are only obvious to the few.  
 Do not commit such another fault.  
 Go not with either the one or the other.  
 He travelled all over the country.  
 The daughter is a young beautiful woman.  
 He has not much of either pleasure or instruction.  
 Her father is a old rich man.

## EXERCISE 18.

Which of the two forms proposed in each of the following sentences do you consider the correct one? and why?

- (a) A swarm of bees { *has* been seen.  
                               *have* been seen.
- (b) Alfred the Great { *than whom* a greater king never reigned.  
                               *than who* a greater king never reigned.
- (c) Neither the boy nor the girl { *have* it  
   *has* it.
- (d) The master with the children { *is* walking in the park.  
   *are* walking in the park.
- (e) The greater number of the prisoners { *were* sent over.  
   *was* sent over.
- (f) My hope and expectation { *were* realized.  
   *was* realized.
- (g) It was thought { *to be he*.  
                               *to be him*.
- (h) I am the mistress { *who teaches* grammar.  
                               *who teach* grammar.

## EXERCISE 19.

Supply the ellipsis in the following passages : —

(a) 'Though we seem grieved at the shortness of life in general, we are wishing every period of it at an end. The minor longs to be of age, then to be a man of business, then to make up an estate, then to arrive at honours, then to retire.'—*Addison*.

- (b) { He gave more to him than I.  
       He gave more to him than me.  
       He loves her more than me.

(c) 'What numbers live to the age of fifty or sixty years ! yet, if estimated by their merit, are not worth the price of a chick the moment it is hatched.'—*Shenstone*.

(d) 'What is beauty ? Not the show  
Of shapely limbs and features. No.  
These are but flowers  
That have their dated hours  
To breathe their momentary sweets, then go.  
'T is the stainless soul within  
That outshines the fairest skin.'—*Sir A. Hunt*.

## EXERCISE 20.

How do you distinguish the past tense from the past or passive participle of regular verbs ? What further difference is there between them when the verb is irregular ? To what does every participle relate ? Write down in a column the past participles occurring in the following passage, and put opposite to each the word to which it relates.

'Fetters, though made of gold,  
Express base thralldom ; and all delicacies  
Prepared by Median cooks for epicures,  
When not our own, are bitter ; quilts fill'd high  
With gossamere and roses cannot yield  
The body soft repose, the mind kept waking  
With anguish and affliction.'—*Massinger*.

## EXERCISE 21.

What do you understand by nouns in apposition ? What other part of speech may be in apposition with a noun ? Write out the words in apposition in the following passage :—

'Misshapen time, copesmate of ugly night ;  
Swift subtle post, carrier of grisly care ;  
Eater of youth, false slave to false delight,  
Base watch of woes, sin's pack-horse, virtue's snare :  
Thou nursest all, and murderest all that are.'—*Shakespeare*.

## EXERCISE 22.

Correct the following sentences :—

1. They have the same feelings with us.
2. Are either of those books yours ?
3. She went agreeable to her promise.
4. He died all of a sudden.



5. He was no sooner up but he departed
6. They are neither of them parts of it.
7. He has taken almost nothing.
8. I am in hopes of a letter.
9. There was little more besides the name.
10. Of the two the former is best.
11. The consent determined in your favour.
12. He intended to have written sooner.

## EXERCISE 23.

Supply appropriate words in the following blanks :—

1. Envy no man's — but improve thy own.
2. Since you are not sure of an — lose not a —.
3. Industry is the — of every —.
4. Sincerity and truth — the foundation of all virtues.
5. It is wiser to — a quarrel, than to revenge it.
6. Wish not so much to live — as to live —.
7. The acquisition — knowledge is one of the most — occupations.

## EXERCISE 24.

In — education of — there is — like alluring — appetites — affection, otherwise — make so — asses laden — books, and — virtue of — lash, give — their pocket full — learning — keep ; whereas, to do well, you — not only lodge it — them, but make — esponse it.

## EXERCISE 25.

An — farmer, on — his rent, told — landford that — wanted — timber to — a house, and — be most obliged to — if he — give him permission — cut down what would — the purpose. The landlord —: No. Well then, sir, will — give — enough to — a barn? No. To — a gate, then? Yes. That — all — wanted, said — farmer, and — than — expected.

## EXERCISE 26.

Gluttony — source — our infirmities, and the fountain — diseases. As a lamp — by a superabundance of oil, a fire — by excess —, so is the natural heat — body destroyed — diet.

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NOTE.—For examples and exercises in *syntactical* parsing, see 'Companion to English Grammar.'

## PROSODY.

**PROSODY** is that part of grammar which treats of accent, quantity, emphasis, pause, intonation or tone, and metre or the laws of versification.

### ON ACCENT.

Accent is a particular stress of the voice which custom requires to be laid on a certain syllable in every word consisting of more than one syllable, in order that it may be better heard than the rest, and distinguished from them. Thus, in the word *resûme*, the stress of the voice must be on the letter *u*, and therefore the second syllable *sume* is said to be accented, and the first syllable *re* unaccented.

The accented syllables are marked with a straight line, and the unaccented with a small curve.

### EXAMPLES.

#### Accent on 1st syllable

fēble  
cōmfort  
bōnnēt

#### On 2nd syllable

ōppōse  
āccūse  
cōmmānd

#### On 3rd syllable

ūndērtāke  
īncōmplēte  
dīsōblige

Every word of two or more syllables has one accented syllable; and in long words, for the sake of euphony or distinctness, we frequently give a secondary accent to another syllable besides that which takes the principal accent. The more important accent is called the 'primary,' and is usually marked thus ` , and the less important is called the 'secondary,' and is marked thus ´ ; as, incor`poration, tes'timónial.

These two accents are sometimes called the major and the minor accent; they are also distinguished by the terms 'acute' and 'grave.' The acute is marked thus ´ , and the grave thus ` .

In poetry, words of one syllable, upon which the sense requires a stress to be laid, are also considered as accented.

### EXAMPLE.

His head wās sīlvēr'd ó'er with áge,  
And lóng expériēce máde hīm ságe.

In placing the accents on the syllables, it will be sufficient to mark the accented syllables only, it being generally understood that the unmarked syllables are all unaccented.

#### EXAMPLE.

Nóble lórd and lády bright,  
Í have bróught you nów delight.

In English, the seat of the accent varies; it may be either on a vowel or on a consonant. When the accent or stress is on the vowel, we dwell longer on that syllable than on the rest; when the accent is on the consonant, the syllable is short: the voice passing rapidly over the vowel gives a quicker stroke to the consonant, which distinguishes that syllable from the others.

#### EXAMPLES.

##### Accent on vowel

bí-ter  
há-ter  
gá-ble

##### Accent on consonant

bit'-ter  
hat'-ter  
gab'-ble

REMARK 1.—When the accent is on the consonant, the preceding vowel has always a short sound; as, cat'tle, hab'it.

REMARK 2.—Young learners should be careful never to dwell equally upon two successive syllables in the same word; as, fór-túne, &c.

#### GENERAL RULES FOR PLACING THE ACCENT.

The following general rules for placing the accent will be found useful; some of them, however, are subject to several exceptions:—

1. Dissyllables derived from words of one syllable by the addition of a prefix or affix, retain the accent on the primitive.

#### EXAMPLES.

misléad from lead  
disárm „ arm  
unwise „ wise

ártist from art  
lóver „ love  
gólden „ gold

2. Compound words of two syllables, which possess separate meanings, take the accent on the word which qualifies or describes the other.

EXAMPLES.

cháir-man	ink-stand
bóok-case	frée-hold
pén-knife	brídes-maid

3. When nouns and verbs are alike in spelling, the accent falls upon the first syllable of nouns, and upon the last of verbs.

EXAMPLES.

Nouns	Verbs
collec <u>t</u>	collec <u>t</u>
prótest	proté <u>s</u> t
tránsport	transpórt

4. Adjectives in the comparative and superlative degree have the accent on the same syllables as their positives.

EXAMPLES.

políte	políter	polítést
hándsóme	hándsómer	hándsómost
háppy	háppier	háppiest

5. Participles and verbs in the past tense have the accent on the same syllable as the present tense.

EXAMPLES.

written	from write	cáncelled	from cáncel
forááken	„ forsáke	acquítted	„ acquít
correspónding	„ correspónd	appertáined	„ appertáin

6. Adverbs retain the accent on the same syllable as the adjectives from which they are derived, and the plural of nouns on the same as the singular.

EXAMPLES.

quickly	from quick	péaches	from peach
discréetly	„ discrét	bábies	„ báby
incorréctly	„ incorréct	appéndages	„ appéndage

7. Dissyllables ending in *ish*, *our*, *ble*, *cle*, *dle*, *fle*, *gle*, *ple*, *tle*, have the accent on the first syllable.

EXAMPLES.

blémish	lábour	stáble	úncle	áddle	báffe	ángle	ámple	báttle
vánish	vígour	búbble	círcle	béadle	rífle	búgle	símple	bústle

8. Words ending in *ator* have the accent on the last syllable but one.

#### EXAMPLES.

translátor	testátor	adulátor
gladiátor	spectátor	legislátor

9. Words ending in *tion*, *sion*, *cian*, *cient*, *tient*, *cience*, *tial*, *cial*, *ical*, *ious*, *ity*, have the accent on the syllable preceding these terminations.

#### EXAMPLES.

Ending in <i>tion</i>	..... <i>action</i>	<i>adoption</i>	<i>temptation</i>
" <i>sion</i>	..... <i>mansion</i>	<i>compassion</i>	<i>succession</i>
" <i>cian</i>	..... <i>Grécian</i>	<i>magician</i>	<i>musician</i>
" <i>cient</i>	..... <i>áncient</i>	<i>deficient</i>	<i>sufficient</i>
" <i>tient</i>	..... <i>quotient</i>	<i>impatient</i>	<i>consentient</i>
" <i>cience</i>	..... <i>conscience</i>	<i>présience</i>	<i>omniscience</i>
" <i>tial</i>	..... <i>martial</i>	<i>esséntial</i>	<i>impartial</i>
" <i>cial</i>	..... <i>spécial</i>	<i>provincial</i>	<i>superficial</i>
" <i>ical</i>	..... <i>músical</i>	<i>historical</i>	<i>angélical</i>
" <i>ious</i>	..... <i>gracious</i>	<i>contentious</i>	<i>illústrious</i>
" <i>ity</i>	..... <i>vánty</i>	<i>humility</i>	<i>hospitality</i>

#### ADDITIONAL REMARKS ON ACCENT.

1. The generality of derivative words ending in the verbal termination *ise* or *ize*, retain the accent on the simple; as, *ty'rannise*, *mo'dernise*, &c.
2. Numerous trisyllables, accented on the first syllable, change the accent to the second when additional syllables are added; as, *his'tory*, *histo'rical*; *har'mony*, *harmoni'ous*, &c.
3. Some polysyllables seem to have three accents; as, *in'corrupt'ib'l'ity*; but words of this length can seldom or never be admitted into verse.
4. Words of three syllables ending in *ude* commonly accent the first syllable; as, *gra'titude*, *for'titude*, *lon'gitude*, &c.
5. Sometimes even the same part of speech takes a different accent to make a difference of signification; as, *buffet*, a blow; *buffet'*, a cupboard.
6. Sometimes the same words have a different accent according as they are nouns or adjectives; thus, *min'ute*, *Au'gust*, are nouns; *minu'te*, *august'*, are adjectives.
7. Generally speaking, qualifying words take the accent rather than the words which they qualify or describe; that is, the adjective rather than the noun, the adverb rather than the verb, the predicate rather than the subject.

#### EXERCISES ON ACCENT.

##### EXERCISE 1.

Accent the following lines:—

Come and trip it as you go,  
On the light fantastic toe.

From walk to walk, from shade to shade,  
From stream to purling stream convey'd.

**EXERCISE 2.**

Place the accent on the proper syllables in the following words :—

Skylark, admonish, purifier, allure, contribution, mediator, irony, ironical, navigator, charming, beware, adventure, holy, numerable, curfew, revenge, acquaintance, futurity, majority, harmonical, barter, nutmeg.

**EXERCISE 3.**

Which of the following modes of accentuation is the proper one ?—

Adver'-tisement or advertise'-ment.  
Com'-mentary „ comment'-ary.  
Dis'-putable „ dispu'table.  
Des'-picable „ despici'-able.

(Obs.—A pronouncing dictionary may be consulted in cases of doubt.)

**EXERCISE 4.**

Distinguish verbs, nouns, and adjectives in the following list of words, as denoted by their accents, and place them under their proper heads in the annexed table :—

convért	fréquent	súpine	éxtract
gállant	supíne	rebél	objéct
rébel	prodúce	levánt	súbject
freuqént	gallánt	férment	condúct
pródúce	lévánt	protést	tórmént

NOUNS	VERBS	ADJECTIVES

**EXERCISE 5.**

Place both the primary and the secondary accent on each of the following words :—

Magnanimity	Versification
Superscription	Malleability
Indemnification	Temperature

## QUANTITY.

Quantity is the time occupied in pronouncing vowels or syllables, which are divided into long and short. Thus, in the word *counsel*, the first syllable is long, and requires more time to pronounce it than the second, which is short. In general, a long syllable requires double the time of a short one.

In poetry, words of one syllable may be made either long or short, according as it suits the verse; but in words of greater length, the accented syllables are long, and the unaccented syllables short.

The quantity of a syllable may be increased—

1. By doubling the same vowel; as, met, mēet.
2. By adding a different vowel; as, set, sēat.
3. By affixing silent *e*; as, hat, hāte.

## EMPHASIS.

Emphasis is a remarkable stress laid upon a word, or part of a sentence, to distinguish it from the rest. Sometimes the emphatical words must be distinguished by a particular tone of the voice, as well as by a greater stress; as, '*friend exaggerates a man's virtues; an enemy, his crimes.*'

The emphasis should be laid on those words which are the most weighty and important. To some extent it determines the sense of the whole sentence; for some sentences are capable of various senses by changing the place of the emphasis. Thus, the question in the following example will admit of four different answers, by varying the emphatical words, which are here printed in italics:—

## EXAMPLE.

- Will *you* ride to town to-day ?  
 No ; I shall send my servant.
- Will you *ride* to town to-day ?  
 No ; I intend to walk.
- Will you ride to *town* to-day ?  
 No ; I shall take a ride into the country.
- Will you ride to town *to-day* ?  
 No ; but I shall to-morrow.

In like manner, in solemn discourse, the whole force and beauty of an expression very frequently depend on the emphatical word, and we may present to the hearer quite different views of the same sentiment by placing the emphasis differently; as in the following examples:—

EXAMPLES.

- (a) Judas, *betrayest* thou the Son of Man with a kiss ?
- (b) Judas, betrayest *thou* the Son of Man with a kiss ?
- (c) Judas, betrayest thou the *Son of Man* with a kiss ?
- (d) Judas, betrayest thou the Son of Man *with a kiss* ?

Observe in what different lights the thought is placed, according as the preceding words are pronounced. Example (a) makes the reproach turn on the infamy of treachery; example (b) makes it rest upon Judas's connection with his master; example (c) rests it upon the Son of Man's personal character and eminence; and example (d) turns it upon the iniquity involved in the application of so sacred a token to so vile a purpose.

In the following pathetic expostulation of the prophet Ezekiel, we may place the emphasis on almost any word in the sentence, and it will strike out a different sense:—

‘Why will ye die, O house of Israel?’

This shows the necessity of placing a proper emphasis in order to read or speak intelligibly; for the emphatical words often determine the meaning of a passage, and always give life and spirit to what we utter.

The following sentence is an example in which the emphasis is wrongly placed, and very often expressed so, particularly by children.

EXAMPLE.

Wherefore the Lord blessed the seventh *day* and hallowed it.

Instead of,

Wherefore the Lord blessed the *seventh* day and *hallowed* it.

As a general rule, the emphasis should be placed upon those words or sentences which we wish to impress most strongly upon the minds of our hearers; always upon the most important words, and never upon the insignificant particles of a sentence, such as *and*, *their*, *them*, *it*, &c.



Also, whenever words are contrasted with, contradistinguishing from, or opposed to, other words, expressed or understood, they are emphatical.

#### EXAMPLE.

'T is hard to say if greater want of skill  
Appear in *writing* or in *judging* ill ;  
But of the two, less dangerous is th' offence  
To *tire* our *patience* than *mislead* our *sense*.  
Some *few* in *that*, but *numbers* err in *this* :  
*Ten* *censure* wrong, for *one* who *writes* amiss.—Pope.

In the foregoing passage, every word in italics may be said to be emphatical, since it is opposed to a correlative or correspondent word. In the second line, *judging* is opposed to *writing* ; in the fourth, *mislead* is opposed to *tire*, and *sense* to *patience* ; in the fifth, *few* is opposed to *numbers*, and *this* to *that* ; in the last line, *one* is opposed to *ten*, and *writes* to *censure*. The words *wrong* and *amiss*, being only two words for exactly the same idea, have no opposition to each other, and therefore cannot be emphatical.

There is always a pleasing effect produced on the ear when the emphasis is laid on words consonant to the meaning and spirit of the passage ; as,

' *Rebuke* not an *elder*, but *entreat* him as a *father*.'

In this example, the degree of emphasis should be somewhat stronger on the verbs than on the nouns.

#### EXERCISES ON EMPHASIS.

Place the emphasis on the proper words in the following sentences :—

1. Prosperity gains friends, and adversity tries them.
2. The corruption of the best things produces the worst.
3. I do not so much request as demand your attention.
4. 'Some have at first for wits, then poets pass'd,  
Turn'd critics next, and proved plain fools at last.'
5. 'Here thou, great Anna! whom three realms obey,  
Dost sometimes counsel take — and sometimes tea.'—Pope.
6. 'Not louder shrieks to pitying heav'n are cast,  
When husbands, or when lap-dogs, breathe their last.'—Pope.
7. 'His years but young, but his experience old ;  
His head unmellow'd, but his judgment ripe.'—Shakspeare.

8. 'Glories, like glow-worms, afar off shine bright,  
But, look'd too near, have neither heat nor light.'—*Webster*.
9. 'Britons, attend! be worth like this approved,  
And show you have the virtue to be moved,  
With honest scorn the first famed Cato view'd  
Rome learning arts from Greece, whom she subdued.'—*Pope*.

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### PAUSE.

Pause is a cessation of the voice during a perceptible space of time, in order to relieve the speaker, and also to render the language intelligible and pleasing.

The pauses in prose are marked by the punctuation ; but besides these there are in poetry other pauses, on the due observance of which its harmony and melody greatly depend. These latter are called harmonic pauses, in order to distinguish them from the former, named sentential, with which they sometimes coincide and sometimes disagree. It is the harmonic pauses that we have to consider at present.

There are two harmonic pauses—namely, the final and the cæsural. The former takes place at the end of the line, and marks the completion of the verse; the latter pause falls after some word near the middle of the line, and divides it into two portions, equal or unequal, called 'hemistichs.'

The final pause is a mere suspension of the voice, and not a change of tone; it is merely to bound the metre and show that the time is ended, but it must not affect the sense.

The cæsural pause ought not to be made so sensible to the ear as the final, but it must be clearly distinguishable. Its place in the line varies according to the nature of the verse, but it generally falls between the fourth and seventh syllables.

The movement of the verse is observed to be more brisk and spirited in proportion as the cæsura falls earlier in the line, and more solemn and grave when it is placed nearer the end.

### EXAMPLE 1.

(NOTE.—The place of the cæsura is marked thus, ||)

See, from the brake || the whirring pheasant springs,  
And mounts in air || upon triumphant wings;  
Short is his joy; || he feels the fiery wound,  
Flutters in blood, || and panting beats the ground.

Ah, what avail || his glossy, varying dyes,  
 His purple crest || and scarlet-circled eyes;  
 The vivid green || his shining plumes unfold,  
 His painted wings, || and breast that flames with gold?  
*Pope.*

The movement, it will be remarked, is more smooth and gentle when the cæsura falls after the fifth syllable, dividing the line into two equal parts.

## EXAMPLE 2.

Grief unaffected || suits but ill with art,  
 Or flowing numbers || with a bleeding heart.—*Tickell.*

The effect of the cæsura at the fifth, sixth, and seventh syllables may be seen in one example in the following lines.

## EXAMPLE 3.

The morn was wasted || in the pathless grass,  
 And long and lonesome || was the wild to pass;  
 But when the southern sun || had warmed the day,  
 A youth came posting || o'er a crossing way;  
 His raiment decent, || his complexion fair,  
 And soft in graceful ringlets || waved his hair.—*Parnell.*

Occasionally the cæsura is found before the fourth and after the seventh syllable in the works of some of the greatest English poets.

## EXAMPLE 4.

Courage || to look bold danger in the face;  
 No fear || save only to be proud or base.—*Pomfret.*  
 O friend ! || may each domestic bliss be thine !  
 Be no unpleasing melancholy || mine :  
 Me || let the tender office long engage,  
 To rock the cradle of declining age.—*Pope.*

Some lines require two cæsural pauses, but their grammatical construction will always render this apparent. When the lines are very short, there is none.

## EXAMPLE 5.

The multitude of angels, || with a shout  
 Loud || as from numbers without number, || sweet  
 As from blest voices || uttering joy, || Heav'n rung  
 With jubilee.—*Milton.*

In some cases, when two lines are very closely connected,

the final pause may be omitted. In the following example the first line admits of no pause, and must be carried on uninterruptedly into the second.

## EXAMPLE 6.

Gradations just has thy pervading soul  
Look'd through ? or can a part contain the whole ?—*Pope*.

The pause can still less be made in the second line of the following passage, terminating with an adjective whose noun begins the third line.

## EXAMPLE 7.

Over their heads a crystal firmament,  
Whereon a sapphire throne, inlaid with pure  
Amber, and colours of the flowery arch.

A pause may, however, be made at the end of the first and second of the following lines, notwithstanding their close connection with what succeeds.

## EXAMPLE 8.

At his command th' uprooted hills retired,  
Each to his place; they heard his voice, and went  
Obsequious; heav'n its wonted face renew'd,  
And with fresh flow'rets hills and valleys smiled.

## EXERCISES ON PAUSE.

Make the proper pauses in the following lines:—

Know thou thyself; presume not God to scan:  
The proper study of mankind is man.—*Pope*.

Underneath this stone doth lie  
As much beauty as could die,  
Which when in life did harbour give  
To more virtue than doth live.—*Ben Jonson*.

The youth, who seem'd to watch a time to sin,  
Approach'd the careless guide and thrust him in.—*Parnell*.

A beam of tranquillity smiled in the west;  
The storms of the morning pursued it no more;  
And the wave, while it welcom'd the moment of rest,  
Still heaved, as remembering ills that were o'er.—*Moore*.

Who say tall cliff and cavern lone  
 For the departed bard make moan ;  
 That mountains weep in crystal rill ;  
 That flow'rs in tears of balm distil ;  
 Through his loved groves that breezes sigh,  
 And oaks in deeper groan reply ;  
 And rivers teach their rushing wave  
 To murmur dirges round his grave.—*Sir Walter Scott.*

### INTONATION, OR TONE.

By tones are meant those modulations of the voice, or variations of sound, which we employ in the expression of our sentiments and passions, and which depend upon the feelings of the speaker.

In reading a plain narrative, very little variety in tone is required; the principal things to be observed in reading pieces of this kind are the pauses, the accent, and the emphasis. But in expressing the different passions and affections of the mind, a great many different tones must be employed; each passion being expressed by a tone peculiar to itself. Thus, anger is expressed by a strong, vehement, and elevated tone; love, by a soft, smooth, languishing one; joy, by a quick, sweet, and clear tone; sorrow, by a low, flexible, interrupted one; fear, by a dejected, tremulous, hesitating tone; courage, by a full, bold, and loud one.

These turnings or changes of the voice in passing from one tone to another are called inflections, of which there are two kinds, the rising and the falling inflection.

The passage of the voice from a lower to a higher or shriller sound is called the *rising inflection*; and the passage from a higher to a lower or grave sound is called the *falling inflection*. When the voice is continued in a perfect sameness of sound, it is called a *monotone*, or *monotony*.

The rising inflection is marked on paper by the acute accent, thus (´); the falling inflection by the grave accent, thus (`); and to express a monotone upon paper a horizontal line is adopted, thus (—).

The rising circumflex begins with the falling inflection, and ends with the rising upon the same syllable, and seems, as it were, to twist the voice upwards. This turn of the voice is marked thus (∨). It may be exemplified by the drawling tone we give some words spoken ironically; as the word *Clodius*, in Cicero's oration for Milo:—

## EXAMPLE.

But it is foolish to compare Drusus, Africanus, and ourselves with Clódius; all our calamities were tolerable, but no one can patiently bear the death of Clódius.

The falling circumflex begins with the rising inflection, and ends with the falling upon the same syllable, and seems to twist the voice downwards. This turn of the voice is marked thus (^). It is generally used to express reproach; and may be exemplified by the drawling tone on the word *you*, in Hamlet's answer to his mother, in the following example:—

## EXAMPLE.

*Queen.* Hamlet, you have your father much offended.

*Hamlet.* Madam, yôu have my father much offended.

Both the rising and the falling circumflex may be exemplified in the word *so*, in a speech of the clown, in Shakespeare's *As you Like it*.

## EXAMPLE.

I knew when seven justices could not make up a quarrel, but when the parties were met themselves, one of them thought but of an if; as if you said sô, then I said sô; and shook hands and were sworn brothers.

The monotone is not much used by good readers, yet in certain solemn and sublime passages in poetry it has great force and dignity; and, by the uncommonness of its use, it even adds greatly to that variety with which the ear is so much delighted. In the following lines it is used, the monotonous passages being indicated by italics:—

## EXAMPLE.

*High on a throne of royal state, which far  
Outshone the wealth of Ormus or of Ind;  
Or where the gorgeous East, with richest hand,  
Show'rs on her kings barbaric, pearl and gold,  
Satan exalted sat.—Milton.*

## SOME GENERAL RULES FOR THE FALLING AND RISING INFLECTIONS.

### ON QUESTION AND ANSWER.

Questions beginning with a verb should end with the rising inflection, and the answer should end with the falling inflection.

#### EXAMPLE.

Did he say no' ? He did' ; he said no'.  
Has he broken the slate' ? He has'.

Also, when a speaker puts a question to himself, and immediately answers it, the question and answer should be in different tones ; namely, the question should be pronounced in a higher and more open and declarative tone, and the answer in a lower, firmer, and more definite one.

#### EXAMPLE.

Do you impeach corruption' ? I do not defend it'. Do you blame me for defending, by my pleading, what I punish by law' ? I answer, that I punish corruption, not innocence'.

When a question or interrogative sentence begins with any of the interrogative pronouns or adverbs instead of a verb, it finishes with the falling inflection.

#### EXAMPLE.

Why should not a female character be as ridiculous in a man, as a male character in one of the female sex' ?

If the same sentence were expressed by beginning with a verb, it would be pronounced thus :—

Is not a female character as ridiculous in a man as a male character in one of the female sex' ?

From the foregoing examples it will be observed that there is an essential difference between questions formed with, and without, the interrogative words.

### ON CONTRAST OR OPPOSITION.

When words or phrases are placed in contrast, in order that they may be more distinctly perceived, and more forcibly impressed upon the mind, they require a difference in the tone of voice. The former part of the contrast should be uttered with a higher sound, and the latter with a somewhat lower.

#### EXAMPLE.

On one side are ranged equity', temperance', courage', prudence', and every virtue'; on the other, iniquity', luxury', cowardice', rashness', with every vice'. Lastly, the struggle lies between wealth' and want'; the dignity' and degeneracy' of reason; the force' and the frenzy' of the soul; between well-grounded hope' and widely-extended despair'.  
*Cicero's Orations.*

### ON THE PARENTHESIS.

The parenthesis, or words thrown in between the parts of a sentence, should always be pronounced in a lower tone of voice, and also a degree more rapidly than the main parts of the sentence.

#### EXAMPLE.

The many letters which come to me from persons of the best sense of both sexes' (for' I may pronounce their characters from their way of writing) do not a little encourage me in the prosecution of this my undertaking.—*Spectator.*

### THE PARTS OR MEMBERS OF A SENTENCE.

When a sentence consists of two parts or members, the first part generally ends with the rising inflection, and the latter part finishes with the falling inflection.

#### EXAMPLES.

As we cannot discern the shadow moving along the dial-plate', so the advances we make in knowledge are only perceived by the distance gone over'.

As in my speculations I have endeavoured to distinguish passion and prejudice', I am still desirous of doing some good in this particular'.

If we have no regard for our own character, it can scarcely be expected that we should have regard for the characters of others'.



## ON SERIES OF PHRASES.

When several distinct phrases or parts of a sentence begin a long sentence, and have a common relation to some verb or phrase in the latter part of the sentence, all the early phrases are finished with the falling inflection, except the last immediately before the verb.

## EXAMPLE.

To advise the ignorant', relieve the needy', comfort the afflicted', are duties that fall in our way, almost every day of our lives.

When the several phrases conclude a sentence, and have all a reference to a main assertion at the beginning, the concluding phrases are pronounced with a falling inflection, except the last but one.

## EXAMPLE.

Our lives, says Seneca, are spent either in doing nothing at all', or in doing nothing to the purpose', or in doing nothing that we ought to do'.

## ON REPETITION OR ECHO.

When an important word, used in the early part of a sentence, is repeated, by way of echo or calling it to mind, in the latter part, it should be uttered with the rising inflection, in a higher tone of voice.

## EXAMPLE.

Sir, I should be much surprised to hear the motion made by the honourable gentleman who spoke last but one, opposed by any member in this house — a motion founded in justice, supported by precedent, and warranted by necessity.

## QUESTIONS FOR EXAMINATION.

## ON ACCENT.

Of what does prosody treat? What is accent? How are the accented syllables generally marked? How the unaccented? In placing the accent, is it requisite to mark the unaccented syllables? What does every word of two or more syllables contain? What kind of words contains more than one accent? What is the more important accent called? What the less important? By what other names are they known? Are words of one syllable ever accented? What are the two seats of the accent? What different effects are produced by accenting the vowels and by accenting the consonants? Name some general rules for placing the accent. Is the seat of the accent ever changed in the same word, and for what purpose? Give examples of words that may be accented differently.

ON QUANTITY AND EMPHASIS.

What is quantity? How are vowels and syllables divided in respect to quantity? What is the comparative length of long and short syllables? In poetry, which are the long syllables and which the short ones? In what three ways may the quantity of a syllable be increased? What is emphasis? On what words generally should the emphasis be laid? Does varying the emphatical words make any difference in the sense? Give an example or two. What are the advantages of placing a proper emphasis? In passages containing words contrasted with or opposed to other words, which are the emphatical words? Give an example. When does emphasis produce a pleasing effect on the ear? Give an example.

ON PAUSE.

What is pause? What is the advantage of pause to the speaker? What is the advantage to the hearer? In prose, how are the pauses marked? Besides these, are there any other pauses in poetry? By what names are these pauses called? In poetry, do the harmonic and the sentential pauses always coincide? How many kinds of harmonic pauses are there? Where do they fall respectively? What do you understand by a hemistich? What is the use of the final pause? Between what syllables in each line does the cesural pause generally fall? Does the position of the cesura affect in any degree the movement of the verse? Give examples of the different positions of the cesura. Give an example of a line requiring two cesural pauses? When may the final pause be omitted?

ON TONE.

What are meant by tones? When is a variety in tones chiefly employed? What kind of tone is used in expressing anger? What in expressing love? What in expressing joy? What in expressing sorrow? What in expressing fear? What in expressing courage? What are those turnings or changes of the voice called? How many kinds of inflection are there? What do you understand by the rising inflection? What by the falling? What by a monotone? How are they marked on paper? What do you understand by a circumflex? How many kinds of circumflex are there? How may they be distinguished? Give an example of their use. Give an example of a passage exemplifying the use of the monotone. Give some general rules for the falling and rising inflections.

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VERSIFICATION.

DIFFERENCE BETWEEN PROSE AND METRE.

All compositions or writings may be classified under two heads—namely, ‘prose’ and ‘metre’—and these are distinguished from each other by the accentuation.

Prose is that kind of composition in which the accent falls at no particular intervals, and which is restricted by no particular laws.

Metre, verse, or poetry is an artificial arrangement of words, in which the accent falls at regular intervals, according to certain laws.

EXAMPLES.

*Prose*

In productions of art, after the  
greatest labour and attention have  
been bestowed, it is found that  
many movements are necessary to  
obtain a single purpose.

*Metre*

In hú-man wórks, though lá-  
bour'd ón with páin,  
A thón-sand móve-ments scárce .  
one púr-pose gáin.

**Obs.**—In the foregoing examples it will be seen that in the metre the accent falls regularly upon the even syllables, but in the prose no particular order is observed. Sometimes even the same words may be written either in prose or verse, according to the manner in which the accented syllables are arranged.

**EXAMPLE.***Prose*

The muse, ever true to merit,  
prepares the meed due to valour.

*Metre*

The mûse, to mérit éver trûe,  
Prépâres the méed to vâLOUR dûe.

**EXERCISES.**

Turn the following lines into verse, using no other words than those in the passages : —

Oppress'd beneath this grievous load,  
We meet some distress'd friend daily.

The forward youth shall find too late,  
That jokes are paid in kind sometimes.

But, alas! since frail beauty must decay—  
Since locks, curl'd or uncurl'd, will turn to grey—  
What then remains but to use our power well,  
And, whate'er we lose, still keep good-humour?

**ON RHYME AND BLANK VERSE.**

Verse, or metre, is of two kinds—namely, rhyme and blank.

Rhyme is applied to lines which end in the same sound; blank refers to verse which does not rhyme. Both rhyme and blank verse are constructed on the same principles with respect to accent and pauses. Accent is essential to English metre; rhyme is only an ornament, yet certainly it is a great one.

**EXAMPLES.***Rhyme*

Then sing by túrns, by túrns the  
mûses sing,  
Now háwthorn blóssom, nów the  
dáisies spríng,  
Now léaves the trées, and flów'rs  
adórn the gróund:  
Begin, the váles shall év'ry nóte  
rebóund.—*Pope.*

*Blank*

The gáudy glóss of fórtune ónly  
strikes  
The vúlgar éye; the súffrage óf  
the wíse,  
The práise that 's wóth ámbition,  
is áttáined  
By sénse álone, and dígnity óf  
mínd.—*Armstrong.*

Rhyme is so far from being a necessary adjunct of

English poetry, that some of the finest poems in the language are written without it.

Rhyme limits the poet to a narrower range of words, inasmuch as it compels him to select those ending in the same sound to finish his lines ; and this constraint is found to be unfavourable to sublime or highly pathetic poetry. On the one hand, in appointing limits to the expression, it damps the imagination ; and on the other, it does not allow of the simplicity and conciseness so essential to true sublimity in writing.

Blank verse, on the contrary, not only possesses all the advantages of rhymed verse, but has the additional advantage of allowing the verses to run into each other ; and this affords greater freedom in the inversion of phrases, and in the use or rejection of epithets. In blank verse it is the poet's own fault if he rejects a necessary epithet for want of room, or if he inserts a useless one to fill out the line.

Blank verse, however, is not suited for short lines, or for every subject.

Rhyme, on the other hand, can be applied to all subjects, and to lines of any length.

When two lines coming together rhyme, they are called a 'couplet ;' as,

Soon as the evening shades prevail,  
The moon takes up the wondrous tale.

When three lines coming together rhyme, they are called a 'triplet ;' as,

Who sat and watch'd my infant head,  
When sleeping in my cradle bed,  
And tears of sweet affection shed ?  
My mother !

Four lines, rhyming alternately, the first with the third and the second with the fourth, are called a 'quatrain.' This, when regularly occurring in a poem, is called a 'stanza' of that poem. Thus :—

Turn, gentle hermit of the dale,  
And guide my lonely way  
To where yon taper cheers the vale  
With hospitable ray.—*Goldsmith.*

In order that two or more words may rhyme with each other, the following things are necessary :—

1. The vowel sound must be the same in each.
2. The parts following the vowel must also be the same in sound.
3. The consonant preceding the vowel must be different.
4. The syllables which rhyme must be accented.

When the foregoing conditions are fulfilled, the rhyme is said to be 'perfect;' but when one or more of them is neglected, the rhyme is said to be 'imperfect.'

#### EXAMPLES.

<i>Perfect rhymes</i>			<i>Imperfect rhymes</i>		
sold	fine	repair	need	ease	affair
gold	line	declare	fed	cease	unfair
Bold in the practice of mistaken rules, Prescribe, apply, and call their masters fools.— <i>Pope</i> .			Soft o'er the shrouds ærial whispers breathe, That seem'd but zephyrs to the train beneath.— <i>Pope</i> .		

The difference of the letters in rhyming words is unimportant, if the sounds agree with the foregoing conditions. Many words rhyme to the eye, which do not rhyme to the ear; as, *go, do*. The ear is to be the guide in such cases, not the eye.

The rhyming of one syllable with another, as in the preceding examples, is called a 'simple' or 'single' rhyme; but when the rhyming syllables are each followed by the same termination, or by an unemphatic monosyllable, the rhyme is called 'double.'

Sometimes the rhyming syllable is followed by two others; in such cases the rhyme is called 'treble.' The terminations are always unaccented.

#### EXAMPLES.

<i>Double rhymes</i>		<i>Treble rhymes</i>	
While nature, kindly bent to <i>ease</i> us, Points out some circumstance to <i>please</i> us.		Free from satiety, Care, and anxiety, Charms in variety Fall to his share.	
Aura, whose tongue you hear a <i>mile</i> hence, Talks half a day in praise of <i>si-</i> lence.		Iris, for scandal most notorious, Cries, 'Oh, the world is so cen- sorious.'	

EXERCISES ON RHYME.

Are the following lines perfect or imperfect rhymes?  
Give a reason for your answer in each case :—

O Death all-eloquent ! you only prove  
What dust we doat on, when 't is man we love.—*Pope*.

A curse on him who did refine it,  
A curse on him who first did coin it.—*Cowley*.

Their praise is still: the style is excellent;  
The rest they humbly take upon content.—*Pope*.

Or leave thy virtue to attain my love,  
Or leave a banished man condemn'd in woods to rove.  
*Prior*.

Waller was smooth ; but Dryden taught to join  
The varying verse, the full resounding line,  
The long majestic march, and energy divine.—*Pope*.

The wealthy Tagus, and the wealthier Rhine,  
The glory of their towns no more shall boast;  
And Seine, that would with wealthier rivers join,  
Shall find her lustre stain'd and traffic lost.—*Dryden*.

Change the following four lines into alternate rhymes :—

Each lonely scene shall restore thee,  
The tear be duly shed for thee,  
Beloved till life can no more charm,  
And, till pity's self be dead, mourn'd.

Compose lines to rhyme with the following :—

Come péep at Lón-don's fá-mous tówn,

The young, the old, the gay, shall die,

Form a couplet rhyming to the eye, but not to the ear.

## ON POETIC FEET.

Every line of a verse may be divided into certain portions, called poetic feet.

A foot is a measure consisting either of two or of three connected syllables.

The succession of accented and unaccented syllables divides the verse, in a manner very sensible to the ear, into certain portions; these are called feet, because it is by their aid that the voice steps along, as it were, through the verse in a measured pace.

In English verse there are eight kinds of feet — four of two syllables, and four of three syllables. They are the following :—

## EXAMPLES.

Disyllabic feet		Trisyllabic feet	
An iambus	∪ — as ā-dōre	An anapest	∪ ∪ — as cōn-dē-scēnd
A trochee	— ∪ „ lōve-lŷ	A dactyl	— ∪ ∪ „ pōs-sī-blē
A spondee	— — dēep sēa	An amphibrach	∪ — ∪ „ dē-light-fūl
A pyrrhic	∪ ∪ „ (lev) ī-tŷ	A tribrach	∪ ∪ ∪ „ (nu)mēr-ā-blē

## EXPLANATIONS.

An iambus has the first syllable unaccented, and the second accented; as, ādōre.

A trochee has the first syllable accented, and the second unaccented; as, lōvelŷ.

A spondee has two accented syllables coming together; as, dēep sēa, pāle mōon.

A pyrrhic has two unaccented syllables coming together; as, the last two syllables in levīty.

An anapest has two unaccented syllables, followed by one accented; as, cōntrāvēne.

A dactyl has one accented syllable, followed by two unaccented; as, lāboūrēr.

An amphibrach has one accented syllable between two unaccented; as, dōmēstic.

A tribrach has three unaccented syllables coming together; as the last three syllables in numērāblē.

## REMARKS.

1. All these varieties of feet occur in English poetry; but only the iambus, the trochee, and the anapest can sustain any continued measure, so as to constitute regular verse. The others are only occasionally introduced, to prevent the ear from tiring of a continued uniformity, and to produce a pleasing variety so agreeable to our nature.

2. The iambus, the trochee, and the anapest may be denominated 'principal feet,' poems may be wholly or chiefly written in them. The others may be termed 'secondary feet,' because their chief use is to diversify the numbers and to improve the verse.

3. The spondee very rarely occurs in a single word ; it is formed generally either by two accented monosyllables coming together ; as, *pàle mōon* : or by a monosyllable and the accented syllable of another word ; as, *thōught, fēeling*.

4. The pyrrhic and tribrach are rarely, or perhaps never, distinct words in themselves ; they are formed either by the unaccented syllables of long words, or by two or three short unaccented words coming together ; as, ' *On thē* ' (grēen bānk).

### EXERCISES.

What kind of foot is each of the following words? —

above	forbidden	kilderkin	particle	under
banishment	glimmering	leap-year	quickly	vindictive
comely	honest	monarchy	romance	wonderful
delight	island	neglectful	securely	yellow
entertain	jocular	open	tippet	zealously

### OF IAMBIC VERSE.

Verse takes different names according to the kind of feet of which it is composed. Thus, if the verse is composed chiefly of iambuses, it is said to be iambic verse ; if of trochees, it is called trochaic verse ; and if it consists of anapæsts, it is termed anapæstic verse.

A verse in poetry consists of a single line. A stanza consists of several successive verses. In iambic verse, the 'even' syllables are accented ; in trochaic, the 'odd.' A verse or line consisting of seven feet is called *heptameter* ; if it consists of six feet, it is called *hexameter* ; if of five, *pentameter* ; if of four, *tetrameter* ; if of three, *trimeter* ; if of two, *dimeter* ; and if of one, *monometer*. Sometimes a verse contains an additional syllable over the regular measure ; in such cases the verse is called *hypermeter*.

In passages of iambic verse we occasionally find some of the other feet introduced for variety.

Iambic verse may contain any number of feet from one to seven, but the most common iambic verses are those of four or five feet. The short measures of one and two feet iambic are not calculated of themselves to sustain any important subject, being only occasionally introduced into odes and irregular pieces.

### EXAMPLES.

*One foot iambic, or Monometer.*

Bēhōld  
 Ālās  
 Ōūr dāys  
 Wē spēnd  
*Lady's Magazine.*

*One foot and an unaccented syllable, or Hypermeter.*

Dīsdāin-ing  
 Cōmplāin-ing  
 Cōnsēnt-ing  
 Rēpēnt-ing  
*Musk of Comus.*



Obs.—There is no poem in either of the two preceding measures, but they may be occasionally met with in stanzas or irregular pieces.

*Two feet iambic, or Dimeter.*

*Two feet and an unaccented syllable, or Hypermeter.*

With rāviah'd cārs,  
Thē mōnārch hēars.—*Dryden.*

With ōther ānguish,  
I scōrn to lānguish.—*Thomson.*

Obs.—The preceding forms of iambic are also too short to be continued through any great number of lines.

### *Three feet iambic, or Trimeter verse.*

The king was ōn his thrōne,  
The sātrops thrōng'd the hāll;  
A thousand bright lamps shone  
O'er that high festival.  
A thousand cups of gold,  
In Judah deem'd divine,—  
Jehovah's vessels,—hold  
The godless heathen's wine!

In that same hour and hall,  
The fingers of a hand  
Came forth against the wall,  
And wrote as if on sand:  
The fingers of a man,—  
A solitary hand  
Along the letters ran,  
And traced them like a wand.

The monarch saw and shook,  
And bade no more rejoice;  
All bloodless wax'd his look,  
And tremulous his voice.  
Let the men of lore appear,  
The wisest of the earth,  
And expound the words of fear,  
Which mar our royal mirth.

Chaldea's seers are good,  
But here they have no skill:  
And the unknown letters stood  
Untold and awful still.  
And Babel's men of age  
Are wise and deep in lore!  
But now they were not sage,  
They saw — but knew no more.

A captive in the land,  
A stranger and a youth,  
He heard the king's command,  
He saw the writing's truth.  
The lamps around were bright,  
The prophecy in view;  
He read it on that night—  
The morrow proved it true.

Belshazzar's grave is made,  
His kingdom pass'd away,  
He in the balance weigh'd  
Is light and worthless clay  
The shroud his robe of state;  
His canopy, the stone;  
The Mede is at his gate!  
The Persian on his throne!

*Lord Byron: Hebrew Melodies; Vision of Belshazzar.*

*Three feet and an unaccented syllable, or Hypermeter.*

Ye láys, no lónger lánguish,  
For nóught can cúre my ánguish.

Obs.—This measure is sometimes called ‘Anacreontic,’ being the same as that used by the Greek poet Anacreon.

Sometimes we find lines of anacreontic measure used alternately with lines of three feet, and this variety constitutes what is called Gay's Stanza; as,

’T was wén the séas were róaring  
With hollow blasts of wind,  
A damsel lay deploring,  
All on a rock reclined.  
Wide o'er the foaming billows  
She cast a wistful look:  
The head was crown'd with willows,  
That trembled o'er the brook.—*Gay.*

*Four feet iambic, or Tetrameter.*

How sléep the bráve, who sínk to rést,  
By all their country's wishes blest!  
When Spring, with dewy fingers cold,  
Returns to deck their hallow'd mould,  
She there shall dress a sweeter sod  
Than fancy's feet have ever trod.—*Collins*

Obs.—In this measure many of the poems of Lord Byron and Sir Walter Scott are composed. It is much used in songs, fables, tales, odes, and other light compositions. It is likewise employed on serious occasions, and is said to be the simplest and most fluent of all verse, and applicable to almost every subject. Butler's ‘Hudibras’ is written in this measure, which causes it to be sometimes called ‘Hudibrastic verse.’ It is often appropriated to ludicrous poetry, as in the following lines:

‘Sir, will you please to walk before?’  
‘No, pray, sir,—you are next the door.’  
‘— Upon my honour, I'll not stir —’  
‘Sir, I'm at home; consider, sir —’  
‘Excuse me, sir; — I'll not go first.’  
‘Well, if I must be rude, I must.’

*Five feet iambic, or Pentameter verse.*

Poétic fiélds encómpass mé aróund,  
 And still I seem to tread on classic ground;  
 For here the Muse so oft her harp has strung,  
 That not a mountain rears its head unsung.—*Addison.*

Obs.—This measure is mostly used for solemn and dignified subjects, and is usually termed ‘Heroic verse.’ Almost all the great poems in the English language are written in it; as, Milton’s ‘Paradise Lost,’ Pope’s ‘Essay on Man,’ Dryden’s ‘Virgil,’ Thomson’s ‘Seasons,’ Goldsmith’s ‘Deserted Village,’ Young’s ‘Night Thoughts,’ and Campbell’s ‘Pleasures of Hope.’ Most other measures are used with rhyme only, but this is equally adapted to rhyme and blank verse, and is perhaps the only measure suitable for blank verse.

## EXAMPLES.

Be wise to-day, ’tis madness to defer;  
 Next day the fatal precedent will plead;  
 Thus on till wisdom is pushed out of life.

They heard and were abash’d, and up they sprang  
 Upon the wing; as when men went to watch,  
 On duty sleeping found by whom they dread,  
 Rouse and bestir themselves ere well awake.—*Milton.*

Four heroic lines rhyming alternately are called the ‘Elegiac Stanza,’ being the measure used by Gray in his celebrated elegy; thus,

The curfew tolls the knell of parting day,  
 The lowing herd wind slowly o’er the lea;  
 The ploughman homeward plods his weary way,  
 And leaves the world to darkness and to me.  
 Beneath these rugged elms, that yew-tree’s shade,  
 Where heaves the turf in many a mouldering heap,  
 Each in his narrow cell for ever laid,  
 The rude forefathers of the hamlet sleep.—*Gray.*

*Six feet iambic, or Hexameter verse.*

In this our spácious ísle, I think there is not óne,  
 But he hath heard some talk of him and Little John;  
 And to the end of time, the tales shall ne’er be done,  
 Of Scarlock, George-a-Green, and Much the miller’s son,  
 Of Tuck the merry friar, which many a sermon made  
 In praise of Robin Hood, his outlaws, and their trade.  
 An hundred valiant men had this brave Robin Hood,  
 Still ready at his call, that bowmen were right good,  
 All clad in Lincoln green, with caps of red and blue.  
 His fellow’s winded horn not one of them but knew,

When setting to their lips their little bugles shrill,  
The warbling echoes waked from every dale and hill.

*Drayton's Polyolbion.*

Obs.—This kind of verse is called the 'Alexandrine,' because some ancient poems in praise of Alexander the Great were written in this measure. Drayton wrote a long poem, entitled 'Polyolbion,' in this measure. It is now seldom used except at the end of other measures, to give them variety and greater force.

A stanza of eight lines of heroics followed by one line of Alexandrine, such as is used by Spenser in his 'Faery Queen,' is called 'Spenserian verse or stanza;' as,

A lovely lady rode him fair beside,  
Upon a lowly ass more white than snow;  
Yet she much whiter, but the same did hide  
Under a veil that wimpled was full low,  
And over all a black stole she did throw,  
As one that inly mourn'd: so was she sad,  
And heavy sat upon her palfrey slow;  
Seemed heart some hidden care she had,  
And by her in a line a milk-white lamb she led.

*Spenser's Faery Queen.*

Pope, remarking on the custom of ending other measures with the Alexandrine, says:—

A needless Alexandrine ends the song,  
Which, like a wounded snake, drags its slow length along.

### *Seven feet iambic, or Heptameter.*

So on a time it pleased the king a question thus to move,  
Which of his daughters to his grace could show the dearest love:  
'For to my age you bring content,' quoth he, 'then let me hear  
Which of you three in plighted troth the kindest will appear.'

*King Lear and his Three Daughters ;  
the subject of one of Shakspeare's plays.*

Obs.—The last measure of seven feet or fourteen syllables is now obsolete, each line being by modern poets divided into two lines, the first containing four feet, and the second three feet; thus,

But from the mountain's grassy side  
A guiltless feast I bring;  
A scrip with fruits and herbs supplied,  
And water from the spring.—*Goldsmith.*

This shortened form is very agreeable to the ear. It forms what is called the 'Ballad Stanza,' as in 'Chevy Chase' and Goldsmith's 'Edwin and Angelina.' Hymns and poems

are often composed in this measure. It is what is termed 'common measure' in Psalmody. The second and fourth lines must always rhyme, but the first and third frequently do not, as in the following example:—

When all thy mercies, O my God,  
My rising soul surveys,  
Transported with the view, I'm lost  
In wonder, love, and praise.

The following stanzas furnish examples of almost every species of iambic verse:—

'T was on a day  
When the immortals at their banquet lay;  
The bowl  
Sparkled with starry dew,  
The weeping of those myriad arms of light;  
Within whose orbs, th' Almighty pow'r,  
At nature's dawning hour,  
Stored the rich fluid of th' ethereal soul;  
Around  
Soft od'rous clouds, that upward wing'd their flight,  
From eastern isles,  
Where they have bathed them in the orient ray,  
And with fragrance all their bosom fill'd,  
In circles flew, and melting, as they flew,  
A liquid daybreak o'er the board distill'd!  
All, all was luxury!

*T. Moore: The Fall of Hebe.*

Behold  
How short a span  
Was long enough, of old,  
To measure out the life of man.  
In those well-temper'd days, his time was then  
Survey'd, cast up, and found but three-score years and ten:  
And yet, tho' brief, how few would wish to live their turn again.

*Lady's Magazine for 1806.*

### OF TROCHAIC VERSE.

In trochaic verse the accent falls on the odd syllables, though it is rare to find any considerable number of trochaic verses unmixed with iambic or some of the other feet.

Each line of trochaic verse generally consists of an odd number of syllables, from the necessity of beginning and ending with an accented syllable. An exception must, however, be made for what is called a 'double rhyme,' which always occasions a supernumerary syllable.

Trochaic verse may consist of any number of feet from one to six; but the shorter measures are used only to diversify other measures, as in odes and irregular pieces.

EXAMPLES.

*One foot, or trochaic Monometer.*

Turn-ing  
Bürn-ing  
Chång-ing  
Rång-ing.—*Addison.*

*One foot and an accented syllable.*

Īn āmāze,  
Lōst Ī gāze.  
Cān our ēyes  
Rēach the skies ?—*Swift.*

Obs.—These measures are defective in dignity, and too short to be of practical importance by themselves.

*Two feet, or trochaic Dimeter.*

Rich the trēasure,  
Swēet the plēasure.  
*Dryden.*

*Two feet and an accented syllable.*

Īn the dāys of ōld,  
Stōries plāinly tōld,  
Lōvers fēlt annōy.—*Old Ballad.*

Obs.—The preceding measures are likewise so brief, that they are rarely used for any important purpose.

*Three feet, or trochaic Trimeter.*

Ōft as sūmmer clōses,  
When thine eye reposes  
On its ling'ring roses,  
Once so loved by thee,  
Think of her who wove them,  
Her who made thee love them;  
Oh ! then remember me.

*Moore's Irish Melodies.*

*Three feet and an accented syllable.*

Nóble lórd and lády bríght,  
I have brought ye new delight;  
Here behold, so goodly grown,  
Three fair branches of your own.—*Milton.*

Owen's praise demands my song,  
Owen swift and Owen strong,  
Fairest flow'r of Rod'rick's stem,  
Gwyneth's shield and Britain's gem.—*Gray.*

Obs.—Verse of seven syllables, as above, is the trochaic measure, most generally employed. This kind of metre is usually called 'sevens,' and is frequently used in serious compositions. Thus:—

Thou who art enthroned above,  
Thou in whom we live and move,  
O how sweet, with heart and tongue,  
To resound thy name in song,  
When the morning fills the skies,  
When the evening stars arise.

1. The vowel sound must be the same in each.
2. The parts following the vowel must also be the same in sound.
3. The consonant preceding the vowel must be different.
4. The syllables which rhyme must be accented.

When the foregoing conditions are fulfilled, the rhyme is said to be 'perfect;' but when one or more of them is neglected, the rhyme is said to be 'imperfect.'

#### EXAMPLES.

<i>Perfect rhymes</i>			<i>Imperfect rhymes</i>		
sold	fine	repair	need	ease	affair
gold	line	declare	fed	cease	unfair
Bold in the practice of mistaken rules, Prescribe, apply, and call their masters fools.— <i>Pope</i> .			Soft o'er the shrouds ærial whispers breathe, That seem'd but zephyrs to the train beneath.— <i>Pope</i> .		

The difference of the letters in rhyming words is unimportant, if the sounds agree with the foregoing conditions. Many words rhyme to the eye, which do not rhyme to the ear; as, *go, do*. The ear is to be the guide in such cases, not the eye.

The rhyming of one syllable with another, as in the preceding examples, is called a 'simple' or 'single' rhyme; but when the rhyming syllables are each followed by the same termination, or by an unemphatic monosyllable, the rhyme is called 'double.'

Sometimes the rhyming syllable is followed by two others; in such cases the rhyme is called 'treble.' The terminations are always unaccented.

#### EXAMPLES.

<i>Double rhymes</i>	<i>Treble rhymes</i>
While nature, kindly bent to <i>ease</i> us, Points out some circumstance to <i>please</i> us.	Free from satiety, Care, and anxiety, Charms in variety Fall to his share.
Aura, whose tongue you hear a <i>mile</i> hence, Talks half a day in praise of <i>si-</i> lence.	Iris, for scandal most notorious, Cries, 'Oh, the world is so cen- sorious.'

EXERCISES ON RHYME.

Are the following lines perfect or imperfect rhymes?  
Give a reason for your answer in each case:—

O Death all-eloquent! you only prove  
What dust we doat on, when 't is man we love.—*Pope*.

A curse on him who did refine it,  
A curse on him who first did coin it.—*Cowley*.

Their praise is still: the style is excellent;  
The rest they humbly take upon content.—*Pope*.

Or leave thy virtue to attain my love,  
Or leave a banished man condemn'd in woods to rove.  
*Prior*.

Waller was smooth; but Dryden taught to join  
The varying verse, the full resounding line,  
The long majestic march, and energy divine.—*Pope*.

The wealthy Tagus, and the wealthier Rhine,  
The glory of their towns no more shall boast;  
And Seine, that would with wealthier rivers join,  
Shall find her lustre stain'd and traffic lost.—*Dryden*.

Change the following four lines into alternate rhymes:—

Each lonely scene shall restore thee,  
The tear be duly shed for thee,  
Beloved till life can no more charm,  
And, till pity's self be dead, mourn'd.

Compose lines to rhyme with the following:—

Come péep at Lón-don's fá-mous tówn,

The young, the old, the gay, shall die,

Form a couplet rhyming to the eye, but not to the ear.

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## ON POETIC FEET.

Every line of a verse may be divided into certain portions, called poetic feet.

A foot is a measure consisting either of two or of three connected syllables.

The succession of accented and unaccented syllables divides the verse, in a manner very sensible to the ear, into certain portions; these are called feet, because it is by their aid that the voice steps along, as it were, through the verse in a measured pace.

In English verse there are eight kinds of feet — four of two syllables, and four of three syllables. They are the following :—

## EXAMPLES.

Disyllabic feet		Trisyllabic feet	
An iambus	— as ă-dōre	An anapæst	— — as cōn-dě-scēnd
A trochee	— — lōve-lŷ	A dactyl	— — — pōs-sī-blě
A spondee	— — dēep sēa	An amphibrach	— — — dě-light-fŭl
A pyrrhic	— — (lev) I-tŷ	A tribrach	— — — (nu)měr-ă-blě

## EXPLANATIONS.

An iambus has the first syllable unaccented, and the second accented; as, ădōre.

A trochee has the first syllable accented, and the second unaccented; as, lōvelŷ.

A spondee has two accented syllables coming together; as, dēep sēa, pāle mōon.

A pyrrhic has two unaccented syllables coming together; as, the last two syllables in levitŷ.

An anapæst has two unaccented syllables, followed by one accented; as, cōntrăvēne.

A dactyl has one accented syllable, followed by two unaccented; as, lăbouřēr.

An amphibrach has one accented syllable between two unaccented; as, dōmestic.

A tribrach has three unaccented syllables coming together; as the last three syllables in numěrăblě.

## REMARKS.

1. All these varieties of feet occur in English poetry; but only the iambus, the trochee, and the anapæst can sustain any continued measure, so as to constitute regular verse. The others are only occasionally introduced, to prevent the ear from tiring of a continued uniformity, and to produce a pleasing variety so agreeable to our nature.

2. The iambus, the trochee, and the anapæst may be denominated 'principal feet,' as poems may be wholly or chiefly written in them. The others may be termed 'secondary feet,' because their chief use is to diversify the numbers and to improve verse.

3. The spondee very rarely occurs in a single word ; it is formed generally either by two accented monosyllables coming together ; as, *pāle mōon* : or by a monosyllable and the accented syllable of another word ; as, *thōught, fēeling*.

4. The pyrrhic and tribrach are rarely, or perhaps never, distinct words in themselves ; they are formed either by the unaccented syllables of long words, or by two or three short unaccented words coming together ; as, '*ōn thē*' (*grēen bānk*).

## EXERCISES.

What kind of foot is each of the following words? —

above	forbidden	kilderkin	particle	under
banishment	glimmering	leap-year	quickly	vindictive
comely	honest	monarchy	romance	wonderful
delight	island	neglectful	securely	yellow
entertain	jocular	open	tippet	zealously

## OF IAMBIC VERSE.

Verse takes different names according to the kind of feet of which it is composed. Thus, if the verse is composed chiefly of iambuses, it is said to be iambic verse ; if of trochees, it is called trochaic verse ; and if it consists of anapæsts, it is termed anapæstic verse.

A verse in poetry consists of a single line. A stanza consists of several successive verses. In iambic verse, the 'even' syllables are accented ; in trochaic, the 'odd.' A verse or line consisting of seven feet is called *heptameter* ; if it consists of six feet, it is called *hexameter* ; if of five, *pentameter* ; if of four, *tetrameter* ; if of three, *trimeter* ; if of two, *dimeter* ; and if of one, *monometer*. Sometimes a verse contains an additional syllable over the regular measure ; in such cases the verse is called *hypermeter*.

In passages of iambic verse we occasionally find some of the other feet introduced for variety.

Iambic verse may contain any number of feet from one to seven, but the most common iambic verses are those of four or five feet. The short measures of one and two feet iambic are not calculated of themselves to sustain any important subject, being only occasionally introduced into odes and irregular pieces.

## EXAMPLES.

*One foot iambic, or Monometer.*

Bēhōld  
 Ālās  
 Ōūr dāys  
 Wē spēnd  
*Lady's Magazine.*

*One foot and an unaccented syllable, or Hypermeter.*

Dīsdāin-ing  
 Cōmplāin-ing  
 Cōnsēnt-ing  
 Rēpēnt-ing  
*Musk of Comus.*

One.—There is no poem in either of the two preceding measures, but they may be occasionally met with in stanzas or irregular pieces.

*Two feet iambic, or Dimeter.*

*Two feet and an unaccented syllable, or Hypermeter.*

With rāvish'd ēars,  
Thē mōnārch hēars.—*Dryden.*

With ōther ānguish,  
I scōrn to lānguish.—*Thomson.*

One.—The preceding forms of iambic are also too short to be continued through any great number of lines.

*Three feet iambic, or Trimeter verse.*

The kīng was ōn his thrōne,  
The sātrops thrōng'd the hāll;  
A thousand bright lamps shone  
O'er that high festival.  
A thousand cups of gold,  
In Judah deem'd divine,—  
Jehovah's vessels,—hold  
The godless heathen's wine!

In that same hour and hall,  
The fingers of a hand  
Came forth against the wall,  
And wrote as if on sand:  
The fingers of a man,—  
A solitary hand  
Along the letters ran,  
And traced them like a wand.

The monarch saw and shook,  
And bade no more rejoice;  
All bloodless wax'd his look,  
And tremulous his voice.  
Let the men of lore appear,  
The wisest of the earth,  
And expound the words of fear,  
Which mar our royal mirth.

Chaldea's seers are good,  
But here they have no skill:  
And the unknown letters stood  
Untold and awful still.  
And Babel's men of age  
Are wise and deep in lore!  
But now they were not sage,  
They saw — but knew no more.

A captive in the land,  
A stranger and a youth,  
He heard the king's command,  
He saw the writing's truth.  
The lamps around were bright,  
The prophecy in view;  
He read it on that night—  
The morrow proved it true.

Belshazzar's grave is made,  
 His kingdom pass'd away,  
 He in the balance weigh'd  
 Is light and worthless clay  
 The shroud his robe of state;  
 His canopy, the stone;  
 The Mede is at his gate!  
 The Persian on his throne!

*Lord Byron: Hebrew Melodies; Vision of Belshazzar.*

*Three feet and an unaccented syllable, or Hypermeter.*

Ye láys, no lónger lánguish,  
 For nóught can cúre my ánguish.

Obs.—This measure is sometimes called ‘Anacreontic,’ being the same as that used by the Greek poet Anacreon.

Sometimes we find lines of anacreontic measure used alternately with lines of three feet, and this variety constitutes what is called Gay’s Stanza; as,

’T was wén the séas were róaring  
 With hollow blasts of wind,  
 A damsel lay deploring,  
 All on a rock reclined.  
 Wide o’er the foaming billows  
 She cast a wistful look:  
 The head was crown’d with willows,  
 That trembled o’er the brook.—*Gay.*

*Four feet iambic, or Tetrameter.*

How sléep the bráve, who sínk to rést,  
 By all their country’s wishes blest!  
 When Spring, with dewy fingers cold,  
 Returns to deck their hallow’d mould,  
 She there shall dress a sweeter sod  
 Than fancy’s feet have ever trod.—*Collins*

Obs.—In this measure many of the poems of Lord Byron and Sir Walter Scott are composed. It is much used in songs, fables, tales, odes, and other light compositions. It is likewise employed on serious occasions, and is said to be the simplest and most fluent of all verse, and applicable to almost every subject. Butler’s ‘Hudibras’ is written in this measure, which causes it to be sometimes called ‘Hudibrastic verse.’ It is often appropriated to ludicrous poetry, as in the following lines:

‘Sir, will you please to walk before?’  
 ‘No, pray, sir,—you are next the door.’  
 ‘— Upon my honour, I’ll not stir —’  
 ‘Sir, I’m at home; consider, sir —’  
 ‘Excuse me, sir; — I’ll not go first.’  
 ‘Well, if I must be rude, I must.’

In the following lines the spondee and pyrrhic are introduced :—

Iamb.	Iamb.	Spon.	Pyr.	Iamb.
Ïn vāin	thē wild	bird cār-	ðill'd ðn	thē stēep.
<i>Campbell.</i>				
Spon.	Pyr.	Iamb.	Iamb.	Pyr.
Fēign'd mōd-	ēst-ŷ	ānd rē-	āl im-	pūdnēce.

This irregularity, instead of being a defect, serves to counteract the displeasing monotony which, if verses were all formed in the same regular way, would infallibly tire the ear.

The metre of verses may be explained in the following manner also :—

Place the accent over the syllables as before, and then at the side, or underneath the passage, tell in words the number and kind of feet in each line.

Thus, let it be required to explain the metre of the following line :—

‘ Oh had I the wings of a dove.’

It may be explained thus :—

Ōh hād | Ï thē wings | ōf ā dōve—One iambus and two anapaestic feet.

The following verses may be thus explained :—

Hōw slēep   thē brāve   whō sink	} Each line contains four iambic feet.
tō rēst,	
By āll   thēir cōun-   trŷ's wish-	
ēs blēst !	
Ās nēar   Pōrtō-   Bēllō   lŷing . .	} One iambus and three trochees.
Ōn thē   gēntly   swēlling   flōd .	
Wārri-   ōrs ānd chiefs   shōuld thē	} One trochee and three anapaests.
shāft   ōr thē swōrd	
Pierce mē   Ïn lēad-   Ïng thē hōst	} A trochee, an iambus, and two anapaests.
ōf thē Lōrd.	
Whāt bēan-   tŷes dōes Flō-   rā	} Each line contains one iambus and two anapaests.
disclose !	
Hōw swēet   āre hēr smīles   ōn thē	
Twēed !	
High ānd   ēmbōs-   ōm'd Ïn   cōn-	} Four trochees, an iambus, and a pyrrhic.
grē-   gātēd   lāurēls.	
Bēfell   Ït Ïn   thāt sēa-   sōn ōn   ā	} Each line has five iambic feet.
dāy,	
Ïn South-   wārk āt   thē Tāb-	
ārd ās   Ï lāy.	

Thē sōng   bēgān   frōm Jōve,	}	The first of these lines contains three iambic feet, the second four.
Whō lēft   his shī-   nīng sēats   ābōve.		
Dēsērt-   ēd āt   hīs ūt-   mōst nēed	}	Each line contains four iambic feet.
Bý thōse   hīs fōr-   mēr bōun-   tý fēd.		

Sometimes it may be more convenient to write the explanations beneath the lines, as in the following examples :—

Hēnce, yē | sēcŕēt | dāmps ōf | cāre.  
Tō wēep | fōr thē būs | it hād lēft | with rēgrēt.  
Mý tōngue | wīthīn | mý lips | Ǽ rēin:  
Fōr whō | tālks mūch | mūst tālk | in vāin.  
Thrōnes ānd | impē- | rial pōw'rs, | ōffspring | ōf hēav'n.

#### EXPLANATION.

The first line contains three trochees and an accented syllable.

The second contains one iambus and three anapæstic feet.

The third and fourth lines contain four iambuses in each.

The fifth line contains two trochees and three iambuses.

#### EXERCISES.

Scan the following lines :—

And the voice of my mourning is o'er,  
And the mountains behold me no more;  
If the hand that I love lay me low,  
There cannot be pain in the blow.

*Byron : Hebrew Melodies.*

The piece, you think, is incorrect ? why take it ?  
I'm all submission ; what you'd have it, make it.—*Pope.*

Dauntless, on his native sands,  
The dragon-son of Mona stands;  
In glitt'ring arms and glory drest,  
High he rears his ruby crest.—*Gray.*

O woman ! in our hours of ease,  
Uncertain, coy, and hard to please,  
And variable as the shade  
By the light quivering aspen made,  
When pain and anguish wring the brow,  
A ministering angel thou.—*W. Scott.*

No sooner had th' Almighty ceas'd, but all  
 The multitudes of angels, with a shout  
 Loud as from numbers without number, sweet  
 As from blest voices, utt'ring joy, Heav'n rang  
 With jubilee, and loud Hosannas fill'd  
 Th' eternal regions.—*Milton*.

Explain the metre of the following verses :—

Vice is a monster of so frightful mien,  
 As to be hated needs but to be seen;  
 Yet seen too oft, familiar with her face,  
 We first endure, then pity, then embrace.—*Pope*.

And we order our subjects of ev'ry degree  
 To believe all his verses were written by me.—*Swift*.

The rose had been wash'd, just wash'd in a show'r,  
 Which Mary to Anna convey'd.—*Cowper*.

### ON POETICAL LICENSE.

Poetical licenses are certain violations of orthography, etymology, and syntax, allowed in poetry from the difficulty of arranging words in regular measure.

The principal poetical licenses are the following :—

1. Two words are frequently contracted into one; as, 'twill, for it will.

'I have a pain upon my forehead here.

Why, that's with watching; 'twill away again.'—*Shakspeare*.

2. Adjectives are used for adverbs; as, *deep*, for *deeply*.

'A little learning is a dangerous thing:

Drink *deep*, or taste not the Pierian spring.'—*Pope*.

3. A noun and its pronoun are sometimes nominative to the same verb; as,

'My banks *they* are furnished with bees,

Whose murmur invites one to sleep.'—*Shenstone*.

4. The past tense and past participle are used for each other; as,

'The palaces shall rise; the joyful son

Shall finish what the short-lived sire *begun*.'—*Pope*.

5. The conjunction *nor* is used for *neither*, and *or* for *either* ; as,

‘ *Nor* grief nor fear shall break my rest.’  
 ‘ *Or* by the lazy Scheldt or wandering Po.’

6. Some words are shortened, and others are lengthened ; as,

‘ Bend *'gainst* the steepy hill thy breast.’—*Scott*.  
 ‘ *Withouten* trump was proclamation made.’—*Thomson*.

7. An adjective is sometimes used for a noun ; as,

‘ And through the palpable *obscure* find out  
 His uncouth way, or spread his airy flight,  
 Upborne with indefatigable wings,  
 Over the vast *abrupt*.’—*Milton*.

8. The vowels *e* and *o* are often cut off from *the* and *to* before words beginning with a vowel ; as,

‘ Th’ enormous faith of many made for one ;  
 T’ invert the world, and counterwork its cause.’—*Pope*.

9. Compound epithets are frequently introduced ; as, *cloud-capt* towers.

‘ His turret crest, and *sleek-enamel’d* neck.’—*Milton*.  
 ‘ And *blood-besprinkled* door.’—*Cowper*.

10. The ellipsis also is more bold in poetry than would be allowed in prose. Thus —

‘ Pity religion has so seldom found  
 A skillful guide into poetic ground ! ’—*Cowper*.  
 (*It is a pity that religion, &c.*)

The following is a list of the principal contractions used in English poetry :—

’bove	for	above	hadn’t	for	had not
can’t	”	cannot	haven’t	”	have not
don’t	”	do not	he’d	”	he would
e’en	”	even	he’ll	”	he will
e’er	”	ever	here’s	”	here is
’fore	”	before	I’d	”	I had, I would
for’t	”	for it	I’ll	”	I will
fro’	”	from	I’m	”	I am
’gainst	”	against	in’t	”	in it
’gan	”	began	it’s	”	it is



I've	for	I have	they're	for	they are
let's	"	let us	they've	"	they have
ma'am	"	madam	thou'dst	"	thou hadst
mayn't	"	may not	thou'lt	"	thou wilt
'midst	"	amidst	thou'rt	"	thou art
mightn't	"	might not	thou'st	"	thou hast
'mong	"	among	'tis	"	it is
mustn't	"	must not	'twas	"	it was
ne'er	"	never	t'other	"	the other
n't	"	not	'twere	"	it were
o'	"	of, on	'twill	"	it will
o'er	"	over	'twould	"	it would
on't	"	on it	upon't	"	upon it
oughtn't	"	ought not	've	"	have
're	"	are	wasn't	"	was not
's	"	is, us	we'd	"	we had, we would
'st	"	hast	we'll	"	we will
shan't	"	shall not	we're	"	we are
she'd	"	she would	we've	"	we have
she's	"	she is	what's	"	what is
't	"	it	where's	"	where is
ta'en	"	taken	who's	"	who is
th'	"	the	won't	"	will not
that's	"	that is	you'd	"	you had, you would
there's	"	there is	you'll	"	you will
they'd	"	they would	you're	"	you are

### ON ALLITERATIVE METRE.

Alliteration is the repetition of the same letter at the beginning of several words or syllables, and following at regular intervals.

#### EXAMPLES.

The lordly lion leaves his lonely lair.  
How high his honour holds his haughty head.

In the early stages of our language rhyme was unknown, and the verses of the Anglo-Saxons appear to have been wholly constructed upon the principle of alliteration. The following passage is constructed on this principle without rhyme :—

'In a Somer Season | when Set was the Suune,  
I Shope me into Shroubs, | as I a Shepe were;  
In Habite as an Harmit | un Holy of werkes,  
Went Wyde in thys World | Wonders to heare.'  
*Pierce Ploughman's Visions.*

The following passage is from an ancient poem, entitled 'Death and Life.' It is composed in the same kind of verse as the 'Visions,' and without rhyme :—

'Shee was Brighter of her Blee  
 then was the bright sonn:  
 Her Rudd Redder than the Rose,  
 that on the Rise hangeth:  
 Meekely smiling with her Mouth,  
 and Merry in her lookes;  
 Ever Laughing for Love,  
 as Shee Like would.  
 And Shee came By the Bankes,  
 the Boughes eche one,  
 The Lowted to that Ladye,  
 and Layd forth their branches;  
 Blossoms, and Burgens,  
 Breathed full sweete;  
 Flowers Flourished in the Frith,  
 Where Shee Forth stepped;  
 And the Grasse, that was Gray,  
 Greened belive.'

Obs.—This kind of verse was in use till about the end of the fifteenth century, when the system of versification began to change its form.

The practice of rhyming was borrowed from the French; and even after it had been introduced, some of our early poets continued the use of alliteration. Some specimens have been preserved in which rhyme and alliteration subsist together in the same poem.

The following verses, taken from an ancient song entitled 'Little John Nobody,' exhibit this union very clearly :—

In December, when the Dayes Draw to be short,  
 After November, when the Nights wax Noysome and long;  
 As I Past by a Place Privily at a Port,  
 I Saw one Sit by him Self making a Song:  
 His last Talk of Trifles, who Told with his Tongue  
 That Few were Fast i' th' Faith. I Freyned that Freake,  
 Whether he Wanted Wit, or some had done him Wrong.  
 He said, he was little John Nobody, that durst not speake.

'John Nobody,' quoth I, 'what News? thou soon Note and tell  
 What Maner Men thou Meane, thou are so Mad.'  
 He said, 'These Gay Gallants, that will construe the Gospel,  
 As Solomon the Sage, with Semblance ful Sad;  
 To Discusse Divinity they nought a Dread;  
 More Meet it were for them to Milk kye at a fleyke.'  
 'Thou Liest,' quoth I, 'thou Losel, Like a Leud Lad.'  
 He said, he was little John Nobody, that durst not speake.

By degrees the rhyming of the final words of the lines engrossing the attention of the poet, and fully satisfying the reader, the internal embellishment of alliteration was no longer studied, and at length became obsolete.

Alliteration, however, has been found useful as an aid to the memory ; and hence proverbs have been frequently constructed on this principle.

#### EXAMPLES.

Out of *debt*, out of *danger*.  
A *wrinkled* purse, a *wrinkled* face.  
Too late to *spare* when all is *spent*.  
Ill *doers* are ill *deemers*.  
*Look* before you *leap*.  
*Fortune* favours *fools*.  
Bend the *twig*, and bend the *tree*.

Where there's a *will*, there's a *way*.  
*High* winds blow on *high* hills.  
As you *brew*, you must *bake*.  
A *lie* has no *legs*.  
Better to wear out *shoes* than *sheets*.  
No *cross*, no *crown*.

#### EXERCISES.

1. Form a line of alliterative verse in dispraise of 'Indolence.'
2. Form two lines of alliteration upon the advantages of 'Early Rising.'

### ON THE DIFFERENT KINDS OF POETRY.

Any work composed in verse is called a poem.

Of poems or poetry there are different kinds, called by different names, from their subject, form, and style.

Poetry is usually divided into *pastoral*, *lyric*, *descriptive*, *elegiac*, *didactic*, *dramatic*, and the *epic* or *heroic*; but many poems exhibit a union of several of these varieties.

PASTORAL poetry treats on the actions and conversation of shepherds, and the scenes and circumstances connected with the tendance of flocks. It is also said to describe the manners, the employments, and the amusements of rustics in general. Among the writers who have excelled in pastorals, Shenstone ranks as one of the most successful; an extract from his pastoral ballad denominated 'Hope' will be found in the following pages. The 'Gentle Shepherd,' a Scottish pastoral of Allan Ramsay, is also much admired. Pope, Gay, Philips, and others, have also written pastorals.

LYRIC poetry, so called from the lyre with which it was usually accompanied in ancient times, included all poetical

compositions intended to be accompanied with music, whether of the voice or of instruments. This kind of poetry acquired the name of 'Ode,' because it was designed to be sung. The lyric poets of greatest celebrity are Dryden, Collins, Gray, Mason, and Warton. The Psalms of David were lyric productions, and were sung in Jewish worship.

DESCRIPTIVE poetry is employed in describing the appearances of nature or of art, so as to convey to the mind of the reader all the information and pleasures that he would receive from an actual survey of the things described. Almost every good poem contains some specimens of descriptive poetry; Milton, Homer, and Virgil excel in it. But as a truly descriptive poet, Thomson stands first in the rank. His 'Seasons' is an excellent specimen. Good specimens of this sort of poetry are also to be found in Pope's 'Windsor Forest,' Cowper's 'Task,' Denham's 'Cooper's Hill,' and Parnell's 'Hermit.'

ELEGIAC poetry is expressive of grief, and was originally employed to lament the loss of friends and relations; but it is now also applied to the expression of various other emotions of the mind, such as tenderness, love, affection, moral sentiments, and admonitions. Elegies have been written by Pope, Gray, Shenstone, and most poets of reputation.

DIDACTIC poetry is that which is employed to teach some branch of science, morals, art, or philosophy. It conveys moral instruction through the elevating and entertaining medium of verse. Among the poets who have been most successful in didactic poetry are Pope, Akenside, Armstrong, Young, and Dyer. These writers have left us admirable examples of this sort of poetry in the 'Essay on Man,' the 'Pleasures of Imagination,' the 'Art of Preserving Health,' the 'Night Thoughts,' and the 'Fleece,' respectively. To this class of poetry also belong the 'Fables' of Æsop and of Gay, and likewise the 'Georgics' of Virgil.

DRAMATIC poetry is devoted to plays, and is much used on the stage. It differs from every other kind of poetry in this respect, that the characters appear, act, and speak for themselves. Its two principal kinds are comedy, representing the actions of ordinary life, generally with a happy issue; and tragedy, representing the actions and distresses of illustrious personages, commonly with an unhappy issue. Many of the poets have written dramas; but Shakspeare stands alone, pre-eminent above the rest, in this kind of

composition. Other writers of considerable merit in this department of poetry are Otway, Foote, and Garrick.

EPIC or HEROIC poetry treats of some one transaction of some illustrious person, with its various circumstances. The composition is partly narrative and partly dramatic; that is, the poet sometimes speaks in his own person, and sometimes makes other characters speak. In an epic poem there is generally a hero, who, either singly or with the aid of others, is determined to perform some great achievement. Among the noblest specimens of epic poems are Milton's 'Paradise Lost,' Homer's 'Iliad,' Virgil's 'Æneid,' Cumberland's 'Calvary,' and Klopstock's 'Messiah.'

#### REMARKS.

In poetry there are other distinctions of a minor sort, which it may be useful to notice. The following are the principal of this class:—

A *sonnet* is a poem of fourteen lines, generally of a lyric character.

An *epitaph* is a versified inscription on a tombstone.

An *elegy* or *lamentation* is a poem on a mournful subject.

An *eclogue* is a selection or extract from a larger work.

An *epigram* is a short witty poem of a sarcastic character.

An *epithalamium* is a poem on the celebration of a marriage.

A *panegyric* or *encomium* is a poem in praise of any person or thing.

A *satire* or *invective* is a poem censuring the vices of some one.

An *ode* is a poem adapted to the lyre or harp.

A *stanza* is a portion of a poem, containing all the varieties of metre in the same poem. It is of various lengths.

A *Pindaric ode* is an irregular poem, consisting of stanzas which are not confined to a regular number of lines, nor the lines to a certain number of syllables, nor the rhymes to a certain interval.

An *acrostic* is a number of verses so contrived that the first letters of the lines express the name of some person or thing.

A poem containing an obscure question to be explained is called an *enigma* or *riddle*.

### SPECIMENS OF DIFFERENT KINDS OF POETRY.

#### PASTORAL.

One would think she might like to retire  
To the bower I had laboured to rear;  
Not a shrub that I heard her admire,  
But I hasted and planted it there.  
Oh! how sudden the jessamine strove,  
With the lilac, to render it gay!  
Already it calls for my love,  
To prune the wild branches away.  
I have found out a gift for my fair,  
I have found where the wood-pigeons breed—  
But let me that plunder forbear:  
She will say 'twas a barbarous deed;

For he ne'er could be true, she averr'd,  
Who could rob a poor bird of its young;  
And I loved her the more when I heard  
Such tenderness fall from her tongue.

*Shenstone.*

LYRIC.

Lo ! where the rosy-bosom'd hours,  
Fair Venus' train, appear,  
Disclose the long-expecting flowers,  
And wake the purple year !  
The attic warbler pours his throat,  
Responsive to the cuckoo's note,  
The untaught harmony of spring ;  
While, whispering pleasure as they fly.  
Cool zephyrs through the clear blue sky  
Their gathered fragrance fling.

*Gray.*

DESCRIPTIVE.

Wide o'er the brim, with many a torrent swell'd,  
And the mix'd ruin of its banks o'erspread,  
At last the roused-up river pours along ;  
Resistless, roaring, dreadful, down it comes,  
From the rude mountain and the mossy wild,  
Tumbling through rocks abrupt, and sounding far ;  
Then o'er the sanded valley floating spreads,  
Calm, sluggish, silent ; till again, constrained  
Between two meeting hills, it bursts away,  
Where rocks and woods o'erhang the turbid stream ;  
There gathering triple force, rapid and deep,  
It boils, and wheels, and foams, and thunders through.

*Thomson.*

ELEGIAC.

Beneath these rugged elms, that yew-tree's shade,  
Where heaves the turf in many a mouldering heap,  
Each in his narrow cell for ever laid,  
The rude forefathers of the hamlet sleep.  
The breezy call of incense-breathing morn,  
The swallow twittering from her straw-built shed,  
The cock's shrill clarion, or the echoing horn,  
No more shall rouse them from their lowly bed.  
For them no more the blazing hearth shall burn,  
Or busy housewife ply her evening care ;  
No children run to lisp their sire's return,  
Or climb his knees the envied kiss to share.

*Gray.*

## DIDACTIC.

Behold the labourer of the glebe, who toils  
 In dust, in rain, in cold, and sultry skies ;  
 Save but the grain from mildews and the flood,  
 Nought anxious he what sickly stars ascend.  
 He knows no laws by Esculapius given ;  
 He studies none ; yet him nor midnight fogs  
 Infest, nor these envenomed shafts that fly,  
 When rapid Sirius fires the autumnal noon.  
 His habit pure, with plain and temperate meals,  
 Robust with labour, and by custom steeled  
 To every casualty of varied life,  
 Serene he bears the peevish eastern blast,  
 And uninfected breathes the mortal south.

*Armstrong : ' On Health.'*

## DRAMATIC.

*(Ghost Scene in ' Hamlet.')*

Enter GHOST.

*Horatio.* Look, my lord, it comes!

*Hamlet.* Angels and ministers of grace, defend us !  
 Be thou a spirit of health or goblin damn'd,  
 Bring with thee airs from heav'n or blasts from hell,  
 Be thy intents wicked or charitable,  
 Thou com'st in such a questionable shape,  
 That I will speak to thee. I'll call thee Hamlet,  
 King, Father, Royal Dane ! Oh, answer me ;  
 Let me not burst in ignorance ; but tell  
 Why thy canonised bones, hearsed in death,  
 Have burst their cerements ? Why the sepulchre,  
 Wherein we saw thee quietly inurn'd,  
 Hath oped his ponderous and marble jaws,  
 To cast thee up again ? What may this mean,  
 That thou, dead corse, again, in complete steel,  
 Revisit'st thus the glimpses of the moon,  
 Making night hideous ; and we fools of nature,  
 So horribly to shake our disposition  
 With thoughts beyond the reaches of our souls ?  
 Say, why is this ? Wherefore ? What should we do ?

*(Ghost beckons Hamlet.)*

*Hor.* It beckons you to go away with it,  
 As if it some impartment did desire  
 To you alone.

*Marcellus.* Look with what courteous action  
 It waves you off to a removed ground :  
 But do not go with it.

*Hor.* No, by no means. *(Holding Hamlet.)*

*Ham.* It will not speak : then I will follow it.

*Hor.* Do not, my lord.

*Ham.* Why, what should be the fear ?  
I do not set my life at a pin's fee;  
And, for my soul, what can it do to that,  
Being a thing immortal as itself?  
It waves me forth again. I'll follow it.

*Hor.* What if it tempt you toward the flood, my lord;  
Or to the dreadful summit of the cliff,  
That beetles o'er his base into the sea;  
And there assume some other horrible form,  
Which might deprive your sovereignty of reason  
And draw you into madness? Think of it.  
The very place puts toys of desperation,  
Without more motive, into every brain,  
That looks so many fathoms to the sea,  
And hears it roar beneath.

*Ham.* It waves me still.—Go on, I'll follow thee.

*Mar.* You shall not go, my lord.

*Ham.* Hold off your hands.

*Mar.* Be ruled; you shall not go.

*Ham.* My fate cries out,  
And makes each petty artery in this body  
As hardy as the Nemean lion's nerve.  
Still am I call'd. Unhand me, gentlemen.

*Shakspeare.*

### EPIC.

None among the choice and prime  
Of those Heaven-warring champions could be found  
So hardy as to proffer or accept,  
Alone, the dreadful voyage; till at last  
Satan, whom now transcendent glory raised  
Above his fellows, with monarchical pride  
Conscious of highest worth, unmoved, thus spake:  
O Progeny of Heaven, empyreal thrones!  
With reason hath deep silence and demur  
Seized us, though undismay'd. Long is the way,  
And hard, that out of Hell leads up to light;  
Our prison, strong; this huge convex of fire,  
Outrageous to devour, immures us round  
Ninefold; and gates of burning adamant,  
Barred over us, prohibit all egress.  
These passed, if any pass, the void profound  
Of unessential Night receives him next,  
Wide gaping, and with utter loss of being  
Threatens him, plunged in that abortive gulf.  
If thence he 'scape into whatever world,  
Or unknown region, what remains him less  
Than unknown dangers, and as hard escape?  
But I should ill become this throne, O Peers,  
And this imperial sovereignty, adorned  
With splendour, armed with power, if aught proposed



And judged of public moment, in the shape  
 Of difficulty or danger, could deter  
 Me from attempting. Wherefore do I assume  
 These royalties, and not refuse to reign,  
 Refusing to accept as great a share  
 Of hazard as of honour, due alike  
 To him who reigns, and so much to him due  
 Of hazard more, as he above the rest  
 High honoured sits? *Milton.*

### QUESTIONS FOR EXAMINATION.

Under what two heads may all kinds of composition be classed? How are these distinguished from each other? What is prose? What is metre or verse? Give an example of each. What two kinds of verse are there? What is rhyme? What is blank verse? What is essential to English metre? Is rhyme essential? Give an example of rhyme. Of blank verse. What are the advantages of blank verse over rhyme? What are the advantages of rhyme over blank verse? What is a couplet? Give an example. What is a triplet? Give an example.

What is a quatrain? What do you understand by a stanza? What is necessary to constitute a perfect rhyme? Give an example of a perfect rhyme. Give an example of an imperfect rhyme. Give an example of words rhyming to the eye but not to the ear. What do you understand by a double rhyme? What by a treble rhyme? Give an example of each. What is a poetic foot? How many kinds of feet in English verse? Name the disyllabic feet, giving examples. Name the trisyllabic feet, giving examples. Define an iambus. A trochee. A spondee. A pyrrhic. An anapest. A dactyl. An amphibrach. A tribrach. Which are the principal feet, and why so called? Which are the secondary feet, and why so called? What three feet rarely form distinct words of themselves?

How many lines form a verse? What is the difference between iambic and trochaic verse? What do you understand by heptameter verse? Hexameter verse? Pentameter? Tetrameter verse? Trimeter verse? Dimeter verse? Monometer verse? Hypermeter verse? How many feet may iambic verse contain? Which are the most common iambic verses? Give an example of iambic verse of one foot. Of one foot and an unaccented syllable. Of two feet. Of two feet and an unaccented syllable. Of three feet. Of three feet and an unaccented syllable. By what name is this latter measure called? What constitutes what is called 'Gay's Stanza'? Give an example of this stanza. Give an example of four feet iambic verse. Name some writers who wrote in this measure. For what purposes is it used?

Give an example of five feet iambic verse. For what purpose is this measure mostly used? By what name is it usually called? Name some great poems written in this measure. What constitutes the elegiac stanza? Why is it so called? Give an example of this stanza. Give an example of six feet iambic verse. By what name is this measure sometimes called, and why? Name a long poem written in this measure. Of what does Spenserian verse consist? Name a poem written in this measure. Give an example of Spenserian verse. What remark did Pope make on the Alexandrine verse? Give an example of seven feet divided by modern writers. By what names is the shortened form called? Mention any pieces written in it. Give an example of a stanza containing almost every species of iambic verse.

Why does each line of trochaic verse generally consist of an odd number of syllables? What is the exception? Of how many feet may trochaic verse consist? Give an example of trochaic verse of one foot. Of one foot and an accented syllable. Of two feet. Of two feet and an accented syllable. Of three feet. Of three feet and an accented syllable. By what name is this measure usually called? Is it much used? Give an example of four feet trochaic verse. With what other measure is it generally used? Give an example of this variety. Give an example of four feet and an accented syllable. Of five feet. Of five feet and an accented syllable. Of six feet. Give an example of a passage containing a mixture of trochaic and iambic verse.

How many feet may anapestic verse contain? Of what may the first foot of anapestic verse consist? Give an example of anapestic verse of one foot. Of two feet. Of three feet. Of four feet. Of four and three feet alternately. Of four feet and an unaccented syllable. Repeat the table of measures on page 257. Give an example of a verse containing a pyrrhic. Of a verse containing a spondee. Of a verse containing an amphibrach. Of a verse containing a dactyl. Of a verse consisting wholly of dactylic feet. Of a verse consisting wholly of amphibrachs.

What is scanning? What are the directions given for scanning? Is a mixture of different feet considered a defect in the verse? In what ways may the metre of

verses be explained? What is meant by poetical license? Enumerate the principal poetical licenses, giving examples. Name the principal contractions used in English poetry.

What is alliteration? Give an example or two. Upon what principle were the verses of the Anglo-Saxons constructed? From whom was the practice of rhyming borrowed? Give an example of rhyme and alliteration subsisting together in the same poem. For what purpose has alliteration been found useful? Mention some common proverbs constructed on this principle.

Into what different kinds is poetry usually divided? Of what does pastoral poetry treat? Name any writers who have written pastorals. What is lyric poetry? Name some of the lyric poets and their works. What is descriptive poetry? Name some of the descriptive poets and their works. For what purpose is elegiac poetry usually employed? Name some writers who have written elegies. For what purpose is didactic poetry usually employed? Name some of the most successful of the didactic poets and their works. To what is dramatic poetry devoted? In what respect does it differ from all other kinds of poetry? What are the two principal kinds of dramatic poetry? Name the most eminent dramatic poet. Mention other writers of dramatic poetry of considerable merit. Of what does epic or heroic poetry treat? Of what kind of composition is it? Mention some of the noblest specimens of epic poems. What is a sonnet? An epitaph? An elegy? An ode? A stanza? A Pindaric ode? An acrostic? What is a poem called which contains an obscure question to be explained? Give a specimen of pastoral poetry. Of lyric. Of descriptive. Of elegiac. Of didactic. Of dramatic. Of epic or heroic.

## GENERAL QUESTIONS AND EXERCISES.

NOTE.—The following questions and exercises are selections from those given at the general examinations for Government Certificates and Queen's Scholarships, during the past ten or twelve years.\*

1. Through what successive stages has our language passed since the time of the Anglo-Saxons?
2. Name the poets of the Elizabethan period, and their principal works.
3. To what reigns and what periods in the history of English literature do the following writers respectively belong:—Sir John Mandeville, Robert of Gloster, Chaucer, Wicliffe, Raleigh, Steele, Burnet, Scott, Shenstone, Wordsworth? State what you know of the life and writings of one of them.
4. If the English at present in use be compared with the Anglo-Saxon of the ninth century, what principal points of difference will be observed?
5. What English words are derivable from the following:—'sto,' 'jungo,' 'mors,' 'loquor,' 'dens,' 'fuo,' 'mordeo,' 'facio'?
6. Mention the most usual poetic licenses, and give instances.
7. Give the rule for the independent or absolute nominative, and construct a sentence to exemplify the rule.
8. Enumerate and account for the exceptional forms of the plural substantive.
9. What kind of words are derived from the Greek? Give instances.
10. Make out a list of the principal prefixes derived from the Latin.
11. What are the elementary sounds in the English language? How

\* All candidates for Queen's Scholarships or Certificates would do well to answer these questions, in writing, before presenting themselves for examination.

are they expressed? Which letters of the alphabet may be considered to be redundant?

12. Give examples of English words in which differences of (a) number, (b) gender, (c) person, (d) case, (e) mood, (f) tense, are marked by changes in the form of the word.

13. Enumerate the derivative forms of adjectives, with the general meaning of each form.

14. Who were the chief Anglo-Saxon writers? What is meant by 'Middle English'? Give an example.

15. Show the various modes in which nouns are formed from verbs.

16. When did the following writers flourish? Name the principal works of each:—Chaucer, Spenser, Addison, Pope, Thomson, Burke.

17. Examine the syntax in the following expressions:—'These twenty years,' 'like him,' 'forty feet deep,' 'what I want is well known,' 'come what may,' 'he came, notwithstanding the rain.'

18. Explain the metre of these lines:—

'My right there is none to dispute.'

'I can fly, or I can run.'

'Quickly to the green earth's end.'

Give examples of other principal metres used by English poets.

19. Compare together—

(a) { 'We like her better than them.'  
{ 'We like her better than they.'

(b) { 'This is a picture of a friend.'  
{ 'This is a picture of a friend's.'

(c) { 'I am the schoolmistress who fix the lessons here.'  
{ 'I am the schoolmistress who fixes the lessons here.'

20. What historical events have had most influence in the formation of our language?

21. To what periods in the history of the English language do the following writers respectively belong:—Robert of Gloucester, the Venerable Bede, Wicliffe, Spenser, Ben Jonson, Sir Walter Raleigh, and Sir Thomas More?

22. What is meant by 'Early English'? Are there any specimens of it extant?

23. Give examples of the different kinds of verbs, and explain the grammatical terms used to designate each class.

24. What are the rules for forming the comparatives and superlatives of adjectives and adverbs? Why is the 'comparative' degree so called? Can the 'positive' be called, in strict language, a degree of 'comparison'?

25. Name the authors contemporary with Cowper, and their principal works.

26. Make a list of words derived from these roots, with the exact meaning of each:—jaceo, latus, ligo, licet, modus.

27. Examine the construction in the following expressions:—'The King of Prussia's cavalry.' 'It is they who are the real conspirators.' 'Either John or I was in fault.' 'Neither John nor I were in fault.'

28. State what English words are derived respectively from—*mitto*, *ro*, *sto*, *pono*, *solvo*, *mors*, *pes*, *radix*, *insula*.

29. Show in what respects the English alphabet is deficient, and in what respects redundant; and enumerate the elementary sounds, distinguishing vowels, mutes, and liquids.

30. Classify the irregular verbs according to their forms.

31. Enumerate the various plural forms of nouns. Account for these forms—loaves, chiefs, kine, alms, pence, mice.

32. Enumerate the principal terminations of English nouns. Give the signification of each.

33. Make a list of words to illustrate the sounds represented by each of the vowel signs.

34. Arrange the consonants in order; which of them have variable sounds? When are *s* and *d* pronounced like *z* and *t*, and for what reasons?

35. State and account for the redundancies and deficiencies in our alphabet.

36. Give the meaning and derivation of technical terms commonly used in lessons upon geography or natural history.

37. Give an account of the changes which the English language underwent until the time of Chaucer.

38. Enumerate the authors who flourished during the Tudor dynasty. Give some account of one of the most distinguished.

39. Explain what is meant by accent, quantity, metre, rhyme, alliteration—with examples of each.

40. Make a table of liquid and mute consonants, showing, by examples of assimilation or permutation, which stand peculiarly related to each other.

41. What kind of words are derived from the Greek language? Give examples.

42. What different kinds of verbs exist in our language? Give examples of each.

43. Put the following into modern phraseology:—

‘I had *as lief* not be as live to be

In awe of such a thing as myself.’

‘For which they were as glad of his commyng,  
As *foule is faine* when y<sup>e</sup> sonne upryseth.’

‘*Belike* they had some notice of the people,  
How I had moved them.’

Explain and derive the words in italics.

44. How do nouns ending in *y*, *fe*, and *f*, respectively form their plurals? Give a reason for the rule in the last case, and state the exceptions. How do nouns ending in *y* form the possessive case?

45. Distinguish between the uses of *shall* and *will*. What rule is applicable to this distinction?

46. Give an example of an assertion, point out its subject and predicate, and define these terms. Give examples of other parts of speech than nouns or pronouns used as subjects. In what sense are they so used?

47. What are the different sounds of the vowels?

48. Give examples of nouns which have two plurals, and of nouns which have no singular. How do you explain the use of the apostrophe in the possessive case? What nouns merely add the apostrophe without the *s*?

49. How are pronouns divided? Give examples of the different kinds of pronouns. What different parts of speech may be represented by the word *that*?

50. Give an account of English metre down to the year 1700, with specimens in illustration.

51. What is the earliest language of Great Britain of which we have any knowledge? What language succeeded, and what others have been incorporated with the latter?

52. In what parts of England did the ancient language longest survive, and where in Great Britain is it still spoken?

53. Account for the following terminations of names of places:—Caster, chester, don, tou, ley, leigh, ly, wick, bergh, burgh, bury, borough, field, feld, by, bey, kirk, hythe, combe, thorp, fold, wold, toft—and give instances to illustrate your opinion.

54. What are the principal metres in which our best poets have written? Give instances of each.

55. Mention any books that you conceive to have a greater influence than others upon our language.

56. It is sometimes said that the form 'John's coat' is simply an abbreviation of 'John his coat.' Is this assertion tenable? and if not, why not?

57. Name the great writers in prose and verse of the eighteenth century.

58. Explain what is meant by the subject, predicate, and copula of a proposition.

59. Distinguish between absolute and relative nouns, and mention any which are sometimes absolute and sometimes relative.

60. Into how many moods are verbs divided? What differences of signification do they respectively imply? Define particularly the infinitive mood, the subjunctive mood, and the participle, and give examples of each.

61. State fully when the article *an* is to be used, and when *a*. Give examples.

62. What is apposition? What is the rule for substantives in apposition? Give examples of it. What is the rule for substantives related to one another by a passive or neuter verb? Give examples of this relation. Parse the sentence, 'If you please.'

63. Give examples of nouns formed from the past participle of a verb, and of a diminutive noun.

64. How do nouns ending in *y* form the plural? Give examples of words which do not admit a plural, and of others in which the singular and plural are alike.

65. Of what other languages is the English language, as now spoken, made up, and how were they severally incorporated with it? Give examples of words derived from each.

66. Make a table of Latin, Greek, and Saxon affixes and prefixes, in three separate columns, putting those of similar signification opposite to each other.

67. What precise English meaning is to be assigned to the following Latin prefixes:—*a*, *ab*, *ad*, *ante*, *co*, *con*, *de*, *dis*, *ob*, *per*, *pre*, *pro*, *re*, *se*, *sub*, *super*, *trans*, *ultra*? Give an example of each.

68. Enumerate the mute consonants, and distinguish between sharp and mutes.

69. How many words are there in the Lord's Prayer not of Saxon origin, and what are they ?

70. What are the three elements of every simple proposition ? Illustrate its structure by an example.

71. Explain the meanings of the words *strong* and *weak*, as applied to the conjugation of verbs, and give examples of their application.

72. What learned men flourished in the reign of Queen Elizabeth, and what are the titles of their most celebrated works ?

73. Arrange in their proper classes, according to the divisions of articulate sounds, the following letters:—

*b, d, f, k, l, m, n, p, q, r, t, v, x.*

74. Give a list of words illustrating the vowel sounds in the English language.

75. Enumerate the cases, moods, and tenses used in the English language. Name the past tense indicative and the past participle of the following verbs:—Awake, arise, bear, begin, climb, draw, drink, flee, fly, hang, lay, lie, read, ring, ride, set, seat, sit, speak, spring, swim, tear, work.

Where two forms exist, give both, and mark any that you consider obsolete. How have double forms originated in these verbs ?

76. Give a list of auxiliary verbs. What are the rules for the use of the infinitive mood ? Parse the following :—Do tell me, if you can. I would if I could. Do not do what he asks you.

77. Explain the following terms :—

In apposition, used absolutely, active, passive, transitive, intransitive, orthoepey, orthography, euphony, derivative, compound, inflection, declension, conjugation.

78. What is meant by inflection ? What classes of words in English grammar are subject to inflection ? Give instances. How is the want of inflection supplied in English ? Give instances.

79. What is a pronoun ? How many sorts of pronouns are there ? State the grammatical difference between—I, me, us, her, it, he, you, they, we, thou, him, thee, my, mine, theirs, who, which, what.

80. Explain the metre of the following verses:—

‘How sleep the brave who sink to rest,  
By all their country's wishes blest !’

‘As near Porto-Bello lying  
On the gently-swelling flood.’

‘Warriors and chiefs ! should the shaft or the sword  
Pierce me in leading the host of the Lord.’

‘What beauties does Flora disclose !  
How sweet are her smiles on the Tweed !’

‘High and embosomed in congregated laurels.’

‘Befell it in that season, on a day,  
In Southwark, at the Tabard as I lay.’

‘The song began from Jove,  
Who left his shining seats above.’

'Deserted at his utmost need  
By those his former bounty fed.'

What is necessary to make a perfect rhyme? Apply your rule to the last two lines.

81. Write out the following names in a column, according to chronological order; add two other columns, and in them, on a line with each name in the first column, write (*a*) the reign under which the author lived; (*b*) his principal work or works :—

Addison, Bacon, Burke, Chancer, Cowley, Cowper, Defoe, Dryden, Goldsmith, Gray, Hume, Johnson, Pope, Robertson, Spencer, Swift.

#### NOTE.

For Examination Questions on 'Analysis of Sentences,' 'Paraphrasing,' 'English Parsing,' 'Punctuation,' and 'Figurative Language,' see end of 'Companion to English Grammar.'

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